

FEBRUARY 15, 1949

THE *Art* digest

FINE ARTS



Judgment of Paris by Renoir. Charles Laughton Collection. See Page 9.

THE NEWS MAGAZINE OF ART

35

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To March 5

The Art Digest

Vol. 23, No. 10 February 15, 1949
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Clippings for Exhibitors

Sir: I would like to endorse heartily the very pertinent suggestion of Charles Surendorf in the January 15 DIGEST. Many other artists would be delighted to receive clippings about the exhibitions in which they participate.

—FLORENCE BISHOP, *Stone Mountain, Georgia.*

Defining the Primitive

Sir: Evelyn Marie Stuart (Jan. 15) defines the noun "primitive" as a performer who has never learned how to do what he is attempting. Since Miss Stuart did not live in that remote age of the primitive (African mask referred to), how does she know this to be true? I am inclined to believe the primitive did exactly what he set out to do, and with a sophistication and developed sense of aesthetics which is more than Miss Stuart seems to have.

—MABEL HUTCHINSON,
Corona Del Mar, Calif.

Hasty Emotionalism

Sir: May I compliment you on your review of the year (Jan. 1 DIGEST) and your stand against amateurism, careless technique and hasty emotionalism. Of late it has been anathema for anyone to admit that he had any sound training in a good art school and spent years of hard work. This is not to indicate, as you say, a reversion to static academic work. But if art were as easy as often suggested (the lives of great artists prove the contrary), then mediocrity would be the prize.

—MARGARETTA S. HINCHMAN, *Phila.*

On Cleaning Paintings

Sir: It seems incredible, when effort is being made today to remove the art and science of painting conservation from the age of blood-letting and Black Magic, that a reputable magazine would publish an article "on the cleaning of paintings" as appeared on page 33 of the January 15 issue of the ART DIGEST. If forty persons were to ask a physician how to cure a fever and he recommended the same treatment for all without diagnosis it could not be more absurd.

—JAMES ROTH, *Resident Restorer,*
Nelson-Atkins Gallery of Art.

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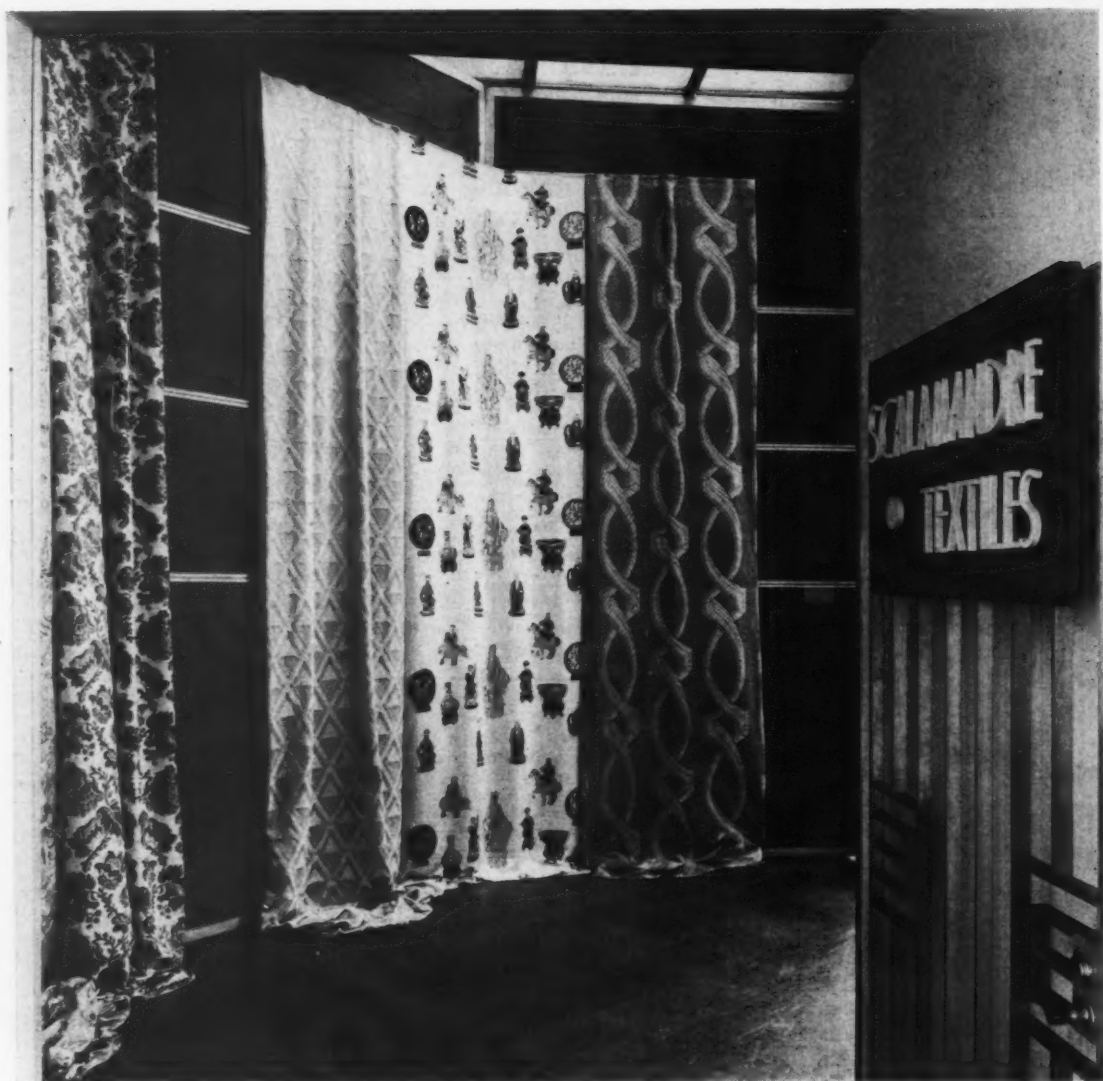
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PEYTON BOSWELL

Comments:

Hollywood Adopts Art

DIGEST READERS will note that the "lead spot" of this issue is devoted to the art interests of motion picture celebrities, centered around the small but choice collection of Charles Laughton and the migrations of actors, directors and writers to the Art Institute of Chicago "between trains." A far cry from the days when Pearl White encountered her perils and Rin-Tin-Tin growled his way into some canine hall of fame, Hollywood today has attained a position of national importance in art circles—mainly because the advent of the "talkies" was accompanied by a rising I.Q. The newer generation sensed in art a kinship with their own metier of expression.

This interest is of vital importance to the spread of true art appreciation in America. For Hollywood, as the production center of our most popular vehicle of amusement, wields terrific power in shaping the nation's taste. For example, the acceptance of modern, functional furniture would never have been so painless had it not become familiar to the public in so many motion picture sets. On a more limited scale, the support of these Hollywood art lovers should go far to break down the timidity that prevents wider purchase of original art works for the American home.

Participation of Hollywood in art activities is hardly news, but we believe we have assembled enough specific data in the Millier and Pollack articles to dramatize the accumulative effect.

A Question of Moral Rights

DOES AN ARTIST, when he accepts his check, surrender all future rights to his creation? This difficult question is frequently argued in the courts, with the artist continually on the losing end—in an era when human rights are gaining ascendancy over the age-old theory of property rights. Latest of these legal contests saw artist Alfred D. Crimi lose his fight to compel the Rutgers Presbyterian Church, New York, to remove obliterating paint from his mural, *The Spreading of the Gospel*, on the chancel wall of the church.

Supreme Court Referee Charles C. Lockwood ruled that Crimi's 35-by-26-foot mural had been "sold unconditionally" when the artist picked up his fee of \$6,800 back in 1938.

To quote part of Lockwood's decision: "The claim that an artist retains rights to his work after it has been unconditionally sold, where such rights are related to his artistic reputation, is not supported by the decision of our courts. This court does not agree that the destruction of the mural to which plaintiff's name had been publicly attached constitutes a body blow to his reputation. It merely shows that those representing the 1938 congregation thought highly of the fresco, while those representing the 1946 congregation did not like it."

Crimi completed the Rutgers fresco on Oct. 30, 1938, after winning a competition conducted by the National Mural Painters Society. At the dedication ceremony the Rev. Dr. Daniel Russell, then pastor, described the main figure as a "Christ who loved the outdoors and would instinctively bare His chest to the rush of the wind and the rays of the sun." That same bare chest, however, bothered Dr. Russell's successor, the Rev. Dr. Ralph W. Key, who felt that it placed more emphasis on His physical attributes than on His spiritual qualities.

February 15, 1949

Quite rightly Crimi contended on the witness stand that an artist does not think of profit alone, but regards his work as a personal expression that is part of his record of achievement. And since when did men of the cloth qualify as judges of art? The world is richer because no subsequent Pope disliked the manly muscles of Michelangelo's Christ on the Sistine Chapel ceiling.

* * *

FRANKLY EGOMANTIC:—Henry Varnum Poor's appeal to fellow artists to submit to national exhibitions (Jan. 1st DIGEST) seems to have stirred a spirit of controversy. Herewith is printed the comments of Frederic N. Price, head of Ferargil Galleries and one of the more literate thinkers in his field: "The call to American artists to be faithful to the national shows seems ridiculous. Why should they? The jury chairmen are generally artists who, though prominent, know nothing of what's going on, or are so engrossed with their own problems they seldom have time or inclination to consider other artists' work. They are frankly egomantic."

"Good exhibitions are made by the director of the museum. Recall John E. D. Trask of the P. A. F. A., and of the present, Homer St. Gaudens of Carnegie. When Pepsi-Cola finally gave the job to one man, McKinney, they had a really great show. Recall Corcoran under C. Powell Minnigerode (they sold more American art than any two others). So it seems to me we must have these exhibitions really directed by the director, not by some famous but remote character, who leaves his ivory tower or wayside shrine for a few days to exert his limited knowledge of the art horizon. Of course, we will not mention the habit of chairmen who include all their friends and personal students. We hear America singing elsewhere."

* * *

THE WOLF'S LAIR:—Ben Wolf, former associate editor of the ART DIGEST and now a contributing critic, has been named art critic of the new Sunday art page of the Santa Fe *New Mexican*, a development in line with the growing importance of the Southwest in arts and letters. Ben's first page, dated Feb. 6, indicates he is the right man for the right job—proof positive being his review of Earle Miller's lithographs at the Santa Fe Museum and his comments on church statuary. His training and native ability make him an ideal circulation builder in a cultural community.

* * *

BOURGEOIS COSMOPOLITANS:—Out of deepest Moscow, by way of Joseph Newman of the New York *Herald Tribune* bureau, comes a dispatch that should tickle laymen with a sense of humor and artists who dislike critics. *Pravda*, having taken care of music and the theater during recent months, turned its official guns on the art critics on Feb. 10, calling a group of nine Soviet art writers "homeless cosmopolitans," and told the Iron Curtain world that they "have nothing in their souls but bad breath and inflated conceit." Newman wrote that the Soviet Academy of Art had demanded the final elimination of all art critics "who are bourgeois, cosmopolitan and anti-patriotic," and that Academy President Gerasimov had stressed that "it is imperative to put an end, once and for all, to liberal toleration of all these aesthetic cosmopolitans, who lack a healthy love of country." The essence of his charges against the critics is that they have seen art from the Western bourgeois viewpoint, and have belittled Russian art in general and Soviet art in particular.

Notwithstanding everything, Gerasimov maintained: "Soviet art stands immeasurably higher than everything produced in the last-half century in the countries of capitalism." Remember the paintings of happy collective farmers in the Soviet Pavillion at the 1939 New York World's Fair, beaming in baby blue and candy pink?

Between Trains: Celebrities Stop at the Chicago Art Institute



*Edmund Lowe and Lionel Barrymore
with Sargent's A Vele Confie*



*Edward G. Robinson with Gauguin's
Hospital Garden at Arles*



*Charles Boyer with Renoir's Portrait
of the Artist's Son Jean*



*Cornelia Otis Skinner be-
side Sargent's Mrs. Swinton*



Claudette Colbert with Correggio's Madonna and Child



Marlene Dietrich with Fiene's Frosty Morning

THE ART DIGEST

Vol. 23, No. 10

The News Magazine of Art

February 15, 1949

Laughton, Art Lover

By Arthur Millier

HOLLYWOOD:—"Morris Graves is a great religious artist. One of those people who only come along every 200 years or so. I mean he's a great man."

Thus spoke Charles Laughton, noted actor who lives in the movie capital but has never "gone Hollywood." It was a cold Sunday morning and the house was unheated—"We're still English when it comes to heated houses"—and the only pictures visible were the seven drawings of a dying pigeon which Graves had made from memory five days after the bird, a stray run over in a lower Manhattan Street, had died in his hands. "The four days between the event and the drawings he was in misery," Laughton said.

The Laughtons—she is Elsa Lanchester, subtle character actress and comedienne whom you may last remember as the pixillated painter in *The Big Clock*—own one of the finest small painting collections in the country. It was hanging, however, in the Santa Barbara Museum of Art, 100 miles away. They had only recently moved into the house in Hollywood.

The most spectacular picture in the collection is Renoir's *The Judgment of Paris*, large, ruddy-colored masterpiece of the artist's last years, painted in 1908 (see cover of this *Digest*). How did Laughton happen to buy it?

"I spent every cent I had and borrowed \$2,000 to get it."

Did he gain inspiration and ideas for his acting from works of art?

"Always. One day I was talking with Jean Renoir—he's a very good friend of mine—about death. We decided that the only reason we dreaded dying was because we wouldn't be able to learn any more about the arts. Everything worth knowing is in them."

Laughton, a large, soft-seeming man,



Cabin in the Cotton: HORACE PIPPIN. In Laughton Collection

lay back on the deep seat before the empty fireplace, then leapt up with surprising agility, dove into a closet and reappeared with a late painting by Graves, one of those pictures based on ancient Chinese ritual vessels of bronze, this one having a bird's head glowing with a spectral blue halo in the otherwise all-green painting.

"The great artists reveal the God in Man. It's in this picture and in many of Graves'. It's in my Rouault *Satan*. That, like all of Rouault's painting, came straight out of Chartres, and Chartres is where I feel it more than anywhere on earth.

"I first went to Chartres when I was 24. I didn't know much about the cathedral so I asked a little old man I saw standing there if he could tell me about

any of the figures and windows. He showed me everything. It was three days before I learned that he was Etienne Houvet, Guardian of Chartres and probably the world's greatest still photographer.

"I looked him up just recently in France. He's 80, but he remembered everything he had shown me and in the exact order.

"There's a tenderness, a spiritual quality about real art. I've never felt it in Picasso and I don't share the enthusiasm for Paul Klee. *Guernica* seems cruel to me, and Klee does not seem to transcend the scientific view of phenomena.

"Look at this." He led me outside and kicked over a carved stone head of an Aztec priest. The features were curiously flattened. "Just like the Nazis," Laughton said, shuddering. "Look close. The skin of a victim is stretched over the priest's face."

Charles Laughton is no conventional art collector seeking the "best" examples of this or that school. Even a cursory view of his paintings bears out his own statement that he likes art that reveals the God in man.

Some years ago Albert C. Barnes invited him to see his collection. "It was there that I realized that another Renaissance began with the Impressionists."

The lovely, small Miro *Figures* was bought from Dr. Barnes. Other high points in the Laughton collection are *Jas de Bouffon*, a white, wonderfully spaced Cézanne watercolor; *Cabin in the Cotton*, by Horace Pippin—"makes you realize that Uncle Remus was written by a white man"—*The Marne*, one of the handsomest Raoul Dufys this reporter has ever seen, a large



Disintegrated and Reanimated: MORRIS GRAVES. In Laughton Collection

blue, pink and green boating scene; and a tiny color study for *La Grande Jatte* by Seurat.

Among several good English paintings is a charming portrait of Elsa Lanchester as Mistress Prue in Congreve's *Love for Love*, done by Ethel Walker, Sickert's best pupil.

Then there is *Rue St. Eluethere*, a white Utrillo early enough to be signed with the V for Valladon. "I had a strange experience just lately in Paris. I was having a drink with a cab driver when I happened to look up. There before me was my Utrillo in brick and stone, seen from a different angle. It was frightening, like a dream."

How did he happen to become so interested in Morris Graves?

"It was during the war. I was in Seattle on a bond drive, when I saw some pictures by him. I fairly shouted: 'Who did those? Where is he? How can I meet him?'"

The answer was the typically off-hand one about a hometown painter. "Oh—a crazy artist who lives somewhere around."

"I found him," said Laughton, "and we sat up till 7 in the morning. Here's a letter I got from him last month."

The letter, dated from Chartres, said "I've been living in Chartres cathedral since early September."

The next thing, Laughton believes, will be a Graves show in Paris. "And then it will be almost impossible to buy his works in America. I think he is the greatest artist living today."

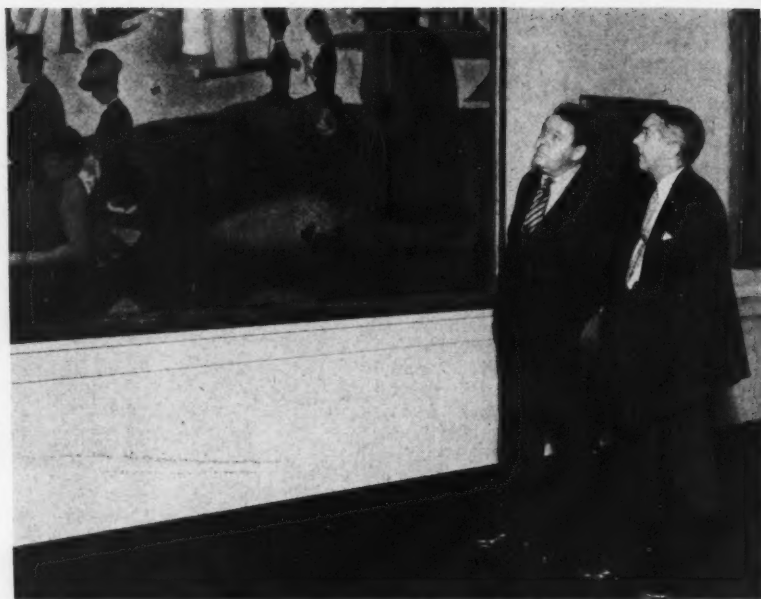
Taught by the Ancients

By Peter Pollack

ONE ASPECT of the versatile Charles Laughton that only his students in the Shakespearian Workshop he conducts in Hollywood know anything about, is his abiding love for Japanese prints. For years he has made it a practice to stop in at the Art Institute every time he is in Chicago, and before he arrives he will send a wire stating the portfolios of prints he would like to see. From the moment he comes in, he is to be found in the Japanese Print Study Room and before him will be set boxes of Shunshō, Sharaku, Utamaro, Hokusai, Koryusai, Harunobu or Hiroshige, which are his favorites.

One time, he spent a solid six hours with portfolios of prints by Hokusai, which he studied for the great Oriental's vigorous power of observation and the attitudes of his figures. Laughton said, "I would not dream of going into a play without first consulting the miraculous brush of Hokusai. In every little figure, in every line, there is an abundance of life. Look at that figure walking against the wind. See this one bent under a load, and the stance of this pompous nobleman. You can learn about acting by studying Hokusai. As for the composition, the stage, after all, is a living interpretation of the plastic arts."

Laughton not only loved the artist's works, he was thoroughly acquainted with his life and revered the great old master, who was known as "The Old Man Mad with Painting." In his inimitable voice, the actor proceeded to quote the eighty-nine-year-old Ho-



Charles Laughton and Meyric Rogers Look at Seurat's *Sunday Afternoon on the Island of the Grand Jatte*

kusai's dying words—"If the gods had given me only ten years more—only five years more—I could have become a really great painter."

During another visit, Laughton would see only the works of Sharaku. The prints were hung on the walls of a gallery, and as he went from picture to picture, he acted out each position and facial contortion Sharaku so caustically depicts of the popular dancers in 18th century Japan. The two other visitors in the room stood entranced and didn't utter a word at this unexpected treat.

As he deliberately simulated the expression in the prints, Laughton would say, "There was a man—vitriolic. There's hatred in every hairbreadth of a line. Can't you just see that he despised these depraved female impersonators? Note the small gesture of the finger, the position of the wrist—the turn of the head or even the foot. Everything suggests his feeling towards these people. I think he was the greatest genius of them all—so damn penetrating and such wonderful ability."

The next time you see Laughton in a play or a movie, watch him carefully, for sometime during his performance, in a posture or a gesture, there's to be seen a live illustration of a Japanese print.

Actors as Collectors

By Arthur Millier

HOLLYWOOD has been growing up to the recognition of art for many years. The people who make motion pictures are themselves artists, drawing on every possible source for ideas and inspiration. Many of them have found the fine arts to be a fertile field for suggestions. Others just buy paintings, drawings, prints or sculpture because they like them.

One of Hollywood's earliest collectors was Josef von Sternberg. He liked modern French and German painting

and sculpture, preferably with a violent quality to it. Much of his collection is now at Los Angeles County Museum where it neighbors the George Gard (Buddy) De Sylva collection, part of which has been given to that institution.

Cézanne's *Boy with Straw Hat* and a small head of that artist's wife, Van Gogh's *Chestnut Trees in Bloom*, Gauguin's *Landscape in Brittany*, a Renoir nude and representative paintings by Degas, Toulouse-Lautrec, Manet (a pastel), Mary Cassat, Berthé Morisot, Utrillo, Redon, Matisse, Picasso and Rouault are in the De Sylva collection. With them are 11 sculptures by Barye, Degas, Rodin, Maillol, Falguiere and Despiau.

The collection formed by Edward G. and Gladys Lloyd Robinson is generally conceded to be the finest owned by motion picture people and is, by now, well known to *Digest* readers. Its high points are the great Corot figure painting, *L'italienne*, (or *The Yellow Sleeve*), the superb Cézanne still life, *The Black Clock*, and the large Rouault *Clown*. The Robinson collection, however, includes works by Rivera, Benton and others of this hemisphere, as well as many French paintings, and occupies a large gallery as well as the residence.

Vincent Price, a good draftsman himself, has been an ardent collector of fine drawings from early youth, and owns drawings by many top artists. Modigliani is his favorite, however, and, besides that artist's drawings, he owns a fine painted portrait. Price's art interests are broad. He likes pre-Columbian sculpture, South Seas carvings and Negro sculpture and keeps examples about the house where people can handle them. Price is very active in the Modern Institute of Art, of which he is a founder.

Merle Oberon owns numerous impressionist and post-impressionist paintings, also several California landscapes and her portrait by Emil J. Kosa, Jr. French impressionist paintings are Claudette

Colbert's choice, too. Jean Renoir, the director, naturally has paintings by his famous father, the late Auguste, including his own likeness as a child.

Director King Vidor, now painting himself, has a few extremely fine paintings by Sheeler, Wood, Benton, Sheets and other Americans. Movie writer Joe Swerling has long been excited about Mexican art. He owns works by Rivera, Orozco and Siqueiros, among others, and the late Alfredo Ramos Martinez painted fine frescoes of Mexican figures for the Swerling home.

Irving Stone (*Lust for Life*) is another writer who collects. Stone is no "pattern" collector, buying only things that appeal to him. Prominent in his modern home in Beverly Hills is a large abstract wood sculpture by Peter Krasnow.

Modern primitives have many devotees among Hollywood people, three prominent ones being Director Albert Lewin, whose house is crammed with choice ones; MGM Producer Arthur Freed, who combines modern primitives with contemporary French paintings; and Violinist Louis Kaufman who adds to these, pictures by Avery, and Eilsheimius and pre-Columbian sculpture. Another musician, Composer Hugo Friedhofer (score for *Best Years of Our Lives*, *Joan of Arc* and other top pictures) likes expressionism, especially the paintings of Dan Lutz.

Fanny Brice has a unique collection of drawings by children of many countries. Still other Hollywood collectors are Producer William Getz, Lyricist Ira Gershwin, Agent Sam Jaffe, Magnate David Loew and Director Billy Wilder. And this list is far from a complete roster of art collectors in Hollywood.

Between Trains

By Peter Pollack

CHICAGO:—The Art Institute of Chicago has a greater number of celebrities visiting it annually than any other museum in the country (see reproductions on page 8). Fortunately located in the Loop, close to the big hotels, visitors to the city can't help but see the two bronze lions as they stroll along Michigan Boulevard. The world knows that Chicago is also a railroad center, and between trains (the Twentieth Century of the New York Central pulls in at 9 a.m. and the Super Chief leaves at 7 p.m.) most movie actresses and celebrities bound for either Coast find their way into the Art Institute galleries.

Publicity men of M-G-M and Warner Brothers, with big names in tow, have come to see the Institute not only as a haven from noxious autograph seekers, but a place where the celebrity can enjoyably occupy his time. Once introduced to the collections, these big names of the theatre return to the Institute practically every time they are in Chicago.

One visitor, Spencer Tracy, has been back twenty times to see Seurat's masterpiece, *La Grande Jatte*. Clarence Brown, famous movie director, is to be seen several times a year, with notebook in hand, studying the Thorne Miniature Rooms for detail of interiors

and dramatic lighting. Edward G. Robinson has an enduring love for the Impressionists, particularly Renoir, Pissarro, Gauguin and Van Gogh, and is thoroughly acquainted with every piece in the Institute's collection.

Cornelia Otis Skinner never fails to study paintings of Italian and English portraiture and says that she has never designed a costume but that she has consulted the works of the Old Masters. Only recently, while in "Lady Windermere's Fan," she was in the Institute to study the John Singer Sargent portrait of Mrs. Swinton, famous opera star and a contemporary of Oscar Wilde.

Several times Gary Cooper was seen in front of the collection of ancient Egyptian and Grecian glass, and Lionel Barrymore is thoroughly familiar with the rare collection of 15th century Florentine engravings. Katharine Hepburn, in dark glasses, slacks and mink coat, visits the Oriental Department to study Chinese bronzes. The galleries of contemporary American art habitually attract Claudette Colbert, Harpo Marx and Irene Dunne.

Maurice Chevalier, on his recent trip, received a letter from Anita Loos, insisting he take advantage of the Institute, and on leaving, he said, "In these troubled times in France, the Art Institute of Chicago is a hermitage for the greatest names in French Art." An editor from DU magazine in Switzerland, who intended to see the museum between trains, stayed three days and said, "To think that I would find two paintings by Hodler in Chicago, which I always thought was a city of gangsters."

George Murphy and his wife changed their plans to decorate a house after seeing the Thorne Rooms. Deborah Kerr, on her way from England to play opposite Gable in "The Hucksters" came in to see the Hogarth-Constable-Turner exhibition and commented that in the number of times she had been to the Victoria and Albert Museum, she had never been able to see the Constable sketches displayed so brilliantly. A surprise visit was paid by Edgar Bergen, accompanied by Charlie, to look at the many pieces of wood sculpture in the Institute. Fred MacMurray fled from the abstract and surrealist exhibition, saying it just wasn't his dish, and Sidney Franklin, the producer who spends millions on a film, became deeply impressed, after learning the prices of paintings.

This is just a partial listing of well-known people who trek to the Institute in the few hours they have between trains, to become re-acquainted and enjoy the great art works in what Whistler once called "hog-town."

Chicago's Big Year

Almost twice as many people visited the Art Institute of Chicago in 1946 as in the previous high year of 1946—altogether, 1,338,761. Visiting shows, the French tapestries and the German paintings, accounted for more than 300,000 visitors, but it took the 52nd annual of Chicago artists to prove that Chicago is a summer resort and set a record day, on August 3, of 21,530.



Portrait of a Young Woman:
WILLIAM BRICE (Oil, 1948)

Promise of Brice

AUSPICIOUS AND INDICATIVE are the words that define the current exhibition at the Downtown Gallery of William Brice, 27-year-old painter-son of Fanny Brice whose canvases belie his age. Though Brice (born New Yorker now residing in California) has been represented in numerous national exhibitions, this is his first New York one-man show.

In viewing the solidly constructed and intricately rendered oils and drawings, it is not difficult to understand the Gallery's enthusiasm for its latest discovery. Brice's paintings have an inventiveness and maturity that make it difficult to believe that one so young could have come so far. Though contemporary in approach, his canvases reveal a classic purity and timeliness grounded on a sound foundation that proves to be a rare experience. There is no slipshod throwing on of pigment, no confused techniques, only a keen undulating drive to perfect a highly personalized expression.

It is unusual to find today a craftsman who sometimes spends a year completing a painting; yet Brice does that and his meticulousness is brilliantly evidenced in his fully realized compositions.

The fourteen oils range from Brice's earlier works, when he was predominantly concerned with establishing disciplined purity of form and spatial relationships (*Hat Dummies*), on through the patterns and rich textures found in *Sea Rocks* and *Abalone Shells* to the freer expressions *Kelp* and *Bleached Wood* with their subtle color gradations and strong organizational rhythms. *Portrait of a Young Woman* possesses a simplification of statement and penetrating realism that places it with the best contemporary portraiture.

To this reviewer Brice's work indicates a new and healthy direction in modern American painting. (Thru March 5.)—MARYNELL SHARP.



Family Group: EMERSON WOELFFER (\$650 Palmer Prize)



Quilt and Oysters: COPELAND BURG

Chicago Artists Present Most Representative Annual in a Decade

By C. J. Bulliet

CHICAGO:—After us, the deluge, or some such matter! They danced, artists and visitors, the opening night in the huge second floor gallery at the head of the grand staircase of the Art Institute, on the threshold of the suite housing the 53rd annual exhibition by Artists of Chicago and Vicinity.

Fletcher Butler's orchestra of seven Negro musicians furnished ballroom melodies, sweet and low-down, with portraits by El Greco, Velasquez and Zubaran gazing down. A girl noticed Zubaran's picture of a martyr, holding his tongue in his hand. Her dancing partner remarked flippantly that the saint must have taken his tongue out of his cheek.

The dance in the gallery wasn't the only thrilling innovation to mark the opening of this annual. In selecting the show, the Art Institute took, for the first time, a bold step to answer, after half a century, the charge, freely hurled by disappointed artists, of discrimination, camouflaged by hiding behind a jury of selection. The argument went that the institute could pick the kind of a show it wanted by appointing a jury with known tastes.

This time, Daniel Catton Rich, director of the institute, and two associate curators, Katharine Kuh and Carl O. Schniewind, boldly took upon themselves and on the museum the selection of the show.

For several months past, the three have visited a large percentage of the 2,500 studios of recognized artists in Chicago and a 100-mile radius, inviting pictures and pieces of sculpture. They chose 287 works by about 250 artists, which means that approximately 2,250 painters and sculptors feel they have been discriminated against.

To venture the opinion that Miss Kuh and Messrs. Rich and Schniewind have chosen the most thrilling and the most thoroughly representative Chicago and Vicinity show in a decade is to place your correspondent in a position

to share in the 90 per cent opprobrium.

Still another and a very curious fact is that the jury brought in from the outside to award the 14 prizes, totaling \$3,000, obviously went their independent way in performing their duty. This jury was made up of Chaim Gross, Yasuo Kuniyoshi and Rico Lebrun, born respectively in the Carpathian Mountains, in Japan and Naples. Their choices are overwhelmingly from the modernistic sector of the cross-section the institute was at pains to make representative of the best work of all Chicago factions. More power to the jurors! And to the hands-off institute!

Prize winners, in order of their importance as gauged by the amount of the prize, are Emerson Woelffer, Egon

Weiner, Joyce Wahl Treiman, Eleanor Coen, Copeland C. Burg, Harry Mintz, Edouard Chassaing, Max Kahn, Don Baum, Rainey Bennett, Franz Altschuler, Samuel Himmelfarb, Harold Krisel and Miyoko Ito, along with honorable mentions to Raymond Breinin, Wayne Terry, Nelli Bar, Sylvia Shaw Judson, Fred Wolberg, Claude Bentley, Robert Lifvendahl and two to Shoshannah.

Except for Egon Weiner's bulky female *Torso* in Honduras mahogany, awarded the Logan prize of \$500, and Edouard Chassaing's *Portrait of Margo Beman*, a sculptured head in plaster, and Franz Altschuler's *Lonely Man*, a pen and ink drawing of a war-scarred veteran, each awarded \$100, it is difficult to see eye-to-eye with the distinguished jury. Weiner's *Torso* is faulty in some glaring aspects, but, on the whole, it is impressive.

Breaking away, with few regrets, from the prize winners, and wandering through the galleries, catalogue in hand but in search of no particular artist or picture, is the best way to see this bristling show.

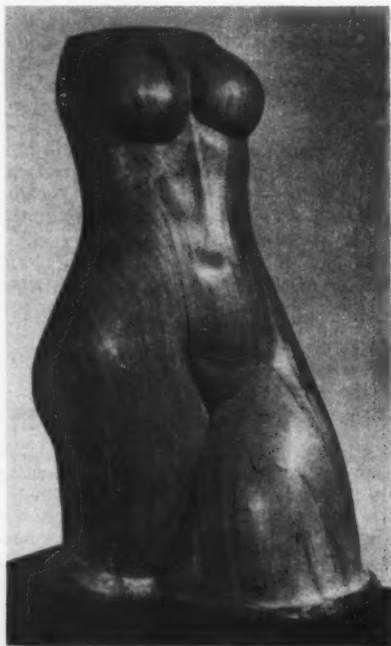
Here is a charming, if overly-elongated Negress nude by Eldzier Cortor, which the catalogue calls *Room No. 6*, leaving to your imagination the character of the tenement house. Cortor has become noted for his recapture of the charms of Ethiopia, which made Africa romantic in Greek, Roman and Medieval times. He has attained an elegance without too much sacrifice of realism.

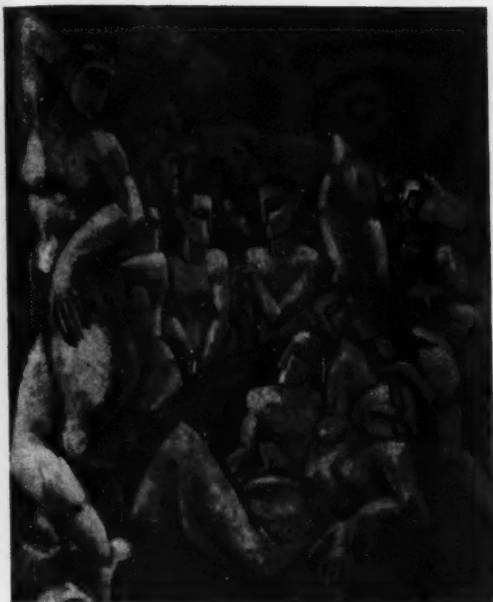
Another painter of Negro life, who has developed a little too rigid a formula, Archibald John Motley, Jr., is characteristically represented by *Gettin' Religion*, in line with the current over-popularity of Negro spirituals and the sort of dance numbers of the Fletcher Butler orchestra sawing away out front.

A compact piece of Negro sculpture, a female *Seated Figure*, nude, in French limestone, adds a new laurel leaf to

[Please turn to page 33]

Torso in Wood: EGON WEINER





Group of Figures: MAX WEBER (1911). Lent Anonymously



Hasidic Dance: MAX WEBER. (1940) Lent by Mr. and Mrs. Milton Lowenthal

Whitney Museum Honors Career of Max Weber, Pioneering Modern

FAME AND FORTUNE seldom go hand in hand in the creative arts. Pioneering artists—and perhaps composers and poets even more so—may win critical acclaim and even veneration many years before they achieve even modest financial security. A case in point is Max Weber, who is the second living American to be honored with a large retrospective exhibition by the Whitney Museum. Kuniyoshi received the first, last year.

Quite deservedly, Weber was the first American to be given a large show at the Museum of Modern Art, in 1930. He was an old hand in the modern movement by the time the Armory Show came along, having exhibited with the Fauves in Paris in 1906, '07 and '08, and becoming a protege of Steiglitz when he returned to America in 1909. Although the National Academy and the more conservative critics were cold, Elizabeth Luther Cary of the *Times* appreciated his work from the beginning, and Henry McBride of the *Sun* became his champion in 1916.

During the '20s Weber's work began to enter a few museum collections, but in 1925 McBride wrote: "It seems more should be done about Max Weber than is. Here is one of the best painters in the world practically going to waste among us." Prior to 1941 he had won just one prize. Then the dam broke, and almost every jury that met decided to make up for lost time. It became so embarrassing to the artist that at least on one occasion he declared himself ineligible for prizes in order to give younger artists a chance. Only since that time, when he was nearing 60, has Weber made a comfortable living from his painting alone.

The facts of Weber's life are well known, but they have such direct bearing on his work that they should be reviewed briefly. He was born in Western Russia of poor and very pious

orthodox Jewish parents in 1881. A Hebrew cabalist grand-uncle was revered as a holy man, and young Max spent much time in the colorful synagogues. His rabbi once took him to a Hasidim service, the memory of which was the basis of the frenzied *Hasidic Dance*, painted almost 50 years later. The family emigrated to Brooklyn when Weber was ten, and from then on it was a struggle for subsistence and education—singing in the synagogue choir, tutoring, teaching, going to public school and later to Pratt Institute.

Arthur Westly Dow of the famed course in composition had the first of many direct influences on Weber's work (through him, Gauguin and the Orientalists). Then came Paris, identification with the Fauves, study with Matisse, close friendship with le Douanier Rousseau, the "discovery" of Cézanne and African primitives. All these are in evidence in the lower galleries at the Whitney where early work is hung more or less chronologically, along with the inherent manifestations of love of music and racialism that have continued throughout his life. But one of the most striking things about the current presentation is the strength of the Weber strain from the very beginning—whether the works were Fauve, cubist, primitive, abstract or Cézanne in inspiration.

Just a few of the high spots here are *The Geranium* (Weber described it: "Two crouching figures of women dwelling and brooding in a nether or unworldly realm. The conception and treatment spring from a search of form in the crystal"); the filmy *Women in Tents*; the Whitney's abstract *Chinese Restaurant* and the familiar, cubist-Weber *Two Musicians* and *The Visit*.

About 1920, the artist went back to nature and to his people, for a springboard at least, and for the next 20 years painted fine figures and land-

scapes, first almost sculptural in form, then gaining momentum and movement through line that grew more and more calligraphic and a steadily leavening palette that continued to gain in subtlety. Notable here are the full-blown nudes *At the Lake*; two of Weber's most poetic landscapes, *Broken Tree* and *Winter Twilight*; and the beginnings of those powerful worker themes that continued into the 40s in the splendid *Builder*, *Workers Carrying Beam* and *The Toilers*.

There are also those beloved Talmudic subjects, rabbinical in spirit but tinged with warm humor, that followed the same process from the modeled to the linear, such as *Talmudists*, *Discussing the Torah*, the *Hasidic Dance* already mentioned, and *Adoration of the Moon*. These, the Hebrew types almost invariably used as models—in fact the whole flavor of his *oeuvre*—attest to the sincerity of Weber's statement: "I am proud of belonging to a race that was civilized when the French were still barbarians."

Since 1940 Weber occasionally has turned back in the direction of abstraction, but this time a galvanic, curvilinear variety, characterized by the most luscious color of his career, as are two still lifes dated 1944. Sometimes the late works seen a little thin and diffused in design to this reviewer, but even these can be enjoyed for line and color alone.

Also included in this huge show of 161 items are a group of sculptures that are interesting but add little to the painter's reputation, and lithographs, woodcuts and drawings that do. An excellent, well-illustrated catalogue-monograph has been prepared by Lloyd Goodrich and Rosalind Irvine. After the exhibition closes at the Whitney on March 27, it will be shown at the Walker Art Center, in Minneapolis, from April 17 until May 29.

—JO GIBBS.



Plum Blossoms: HENRI MATISSE (Oil, 1948)

Veteran Matisse Retains Youthful Ardor

PAINTINGS AND DRAWINGS by Henri Matisse, on view at the Pierre Matisse Gallery, indicate that the artist's seventy-nine years have not dimmed his aesthetic ardor nor weakened his powers of expression. He appears to have stepped up his palette to more positive notes, resolving harmonies and dissonances of vehement reds, insistent greens, luminous yellows into complete organization of color. These canvases may not produce the sensations of tranquility or the "appeasing influence" that Matisse once affirmed as his objective in painting, but they do possess an amazing vitality that is inescapable.

There is probably not so much difference in the artist's objective, but more in his manner of attaining it. The delicate-hued paintings, executed at Nice some years ago, have a definite characteristic in common with these emphatic affirmations; in both series the painter has left no blank spaces on the canvas for the conjecture of the observer, but has filled them up with color so that the designs become complete entities. For that matter, I recall an early painting by Matisse, *The Window*, which possesses much the same clash of form and color and the emphasis of heavy contour lines found in these current ones.

One of the most striking canvases,

Asia, depicts the heavy, voluptuous figure of a woman. The richness of the purple and blue robe setting off the ochre-colored flesh tones is accentuated by the brilliance of the red background. The slanting eyes and enigmatic expression keynote the symbolism of the title. *Plum Blossoms*, yellow table, slashes of blue in the back, the delicate pink of the flowers and the seated figure in pale blue all hold their own against vividness of green background. *The Pineapple* is an abstraction, the rounding fruit a focus of whorls of color defined by black lines.

Some of the canvases are variants on a color motive—*Red Interior* or *Blue Interior*—yet their prevailing hues are sharply cut by other color accents. *Black Ferns*, a particularly decorative canvas, shows an immense cluster of scrolling leaves rising like a dark fountain silhouetted against a brick-red wall. Yet no description affords an adequate idea of the sweeping brush strokes nor the vibrancy of the color of these works.

A group of brush drawings in ink, bold in design and decorative in patterns, reveal the facility of the artist's line both to define forms and to suggest them subtly with unexpected inclusions of solid forms in the involutions of the flowing traceries. (Through February.)—MARGARET BREUNING.

Palmer, Pupil of Blake

PAINTINGS, DRAWINGS AND PRINTS by Samuel Palmer, at the Durlacher Galleries, constitute a rare occasion, for this artist's work has never been shown in this country previously in such amplitude and could not be now, if it were not for the generous loans from English private and public collections. About all the average person knows about Samuel Palmer is that he was a pupil of Blake. That such an erratic, withdrawn-from-the-world person as Blake should ever have had a pupil is an astonishing fact.

Palmer's discipleship was probably founded more on his kinship with Blake's mystical, romantic nature than on any prolonged instruction. Some of his early work, which I have seen, echoes Blake definitely, but in this showing only a few suggest that artist's influence, such as the sketches for some of Virgil's *Eclogues*. The body of his work here seems to fall roughly into two main divisions, decidedly Victorian landscapes and highly personal interpretation of the world about him in terms of fantasy. There is, also, a definite evidence of Claude's influence, not only in the studies from the *Liber Veritas*, but in such a drawing as *Study of Trees*.

The romantic landscapes—*Il Ponte Rott, Rome*, the charming *Wayside Smithy*, or the grandiose *Landscape with Ruined Castle*, to enumerate a few works of this character—are admirably carried out, not alone in firmness of design, richness of color and knowing disposition of light planes, but in poetic, rather than saccharine effects. Much of his later work in its simplified, direct handling possesses a curiously modern look. *Pear Tree in a Walled Garden*, for instance, might well be taken for a modern abstraction of forms, yet it was painted in 1829.

Palmer's accomplished brushwork and his brilliant draftsmanship, as well as his sensitive perception of the exact means to bring concrete realization of his fantasies, are marked. It is sad to realize that after a life of hardship and neglect that he died early with little public understanding of his gifts. (Through Feb. 26.)

—MARGARET BREUNING.

Pennsylvania Purchases

The Pennsylvania Academy has announced the following purchases from its 144th Annual, reviewed in the last issue of the *DIGEST*, on view until February 27:

Jeweler's Window by Benton Spruance, *Girl Resting* by Max S. Wilkes (also Lippencott prize) and *The Virtue of Alexander* by Kurt Seligmann, all paintings, were acquired through the Temple Fund. The Gilpin Fund provided *Gemini #2*, a white marble sculpture by Oronzio Maldarelli. From the Lambert Fund came *Villa Maria* by Catherine Grant (also Smith prize), *Transient* by Robert Braun, *Pigeon* by Thomas Meehan, *Three Gifts* by Norman Carton, *Escape* by John Hanlen, *Jersey Shore* by Morris Blackburn and *Place of Echos* by Martin Jackson, also all paintings.

Early Watercolors

AMERICAN WATERCOLORS and drawings, at the Harry Shaw Newman Galleries, include many phases of early work. The panoramic landscape, *Montreal from the Mountain* by Edward Walsh, is a reminder of the large body of such watercolors executed for the engraver. This practice afforded the traveller, who could not at that period take snapshots, nor buy postcards with "marks my window," to obtain colored prints displaying the picturesque scenes of his adventuring.

Some of the early "quainties" are delightful. One is *Victory Parade*, a Pennsylvania-German fraktur work, showing in precision of horizontal lines mounted soldiers, infantry and spectators. *Basket of Flowers* and *Vase of Flowers*, painted on velvet with stencilled outlines, form handsome decorations. A primitive, *A Tree Grows in Boston*, ingeniously depicts an enormous fir tree bending like a scrolled fern above a diminutive house and church that seem to look astonished at this aberration of nature.

Castle Garden, the Fort Clinton that is at the moment the subject of much heated debate, reveals its quondam elegance of a rendezvous for fashionables enjoying the sea breeze and the view. Ichabod, Ichabod, that glory has departed.

Many of the large landscape papers are carried out in the manner of oil paintings with elaboration of romantic detail. *Grist Mill Near Stamford* is exceptional in its abstraction of simplified forms in a carefully ordered design that we associate with modern paintings. Figure drawings by Copley, studies for a later canvas, display not only his accomplished draftsmanship, but also suggest his intensive preparations for final work. (Until Feb. 29.)

—MARGARET BREUNING.

Clarity in Paint

LEON KARP is a painter of directness and certainty. His straight vision and good judgment contribute a quiet ease to his canvases, which makes of each one a certain whole. This sure approach makes for a very enjoyable show at the Luyber Galleries. In a year this painter has travelled far; his work has been widely shown—it is the pleasant, uninhibited work of a professional.

One need not go back to his Philadelphia background to find the essence of Karp's quality as a painter. It is eloquently present in the portrait of his son, *Adolescence*. An unassuming pose, a simple, unhesitating technique, a general lack of drama give the paint-quality all its strength and the subject all its meaning.

Girl in Blue Dress, another appealing portrait, and *Arrangement with Banjo* have much of the same calm spirit. *Spring Flowers* seems somewhat overblown in space, whereas *Yellow Apples*, for a small canvas, has a bigness and glow beyond its dimensions. *Asparagus*, that humble vegetable, lightly-brushed and sure, does its conspicuous bit, as do *Watermelons*, *Green Grapes*, and finally *Country Lunch*. (Until Feb. 26.)

—MARGARET LOWENGRUND.



Unconquered: YEFFE KIMBALL

Yeffe Kimball Interprets Indian Heritage

PAINTINGS BY YEFFE KIMBALL, at the Rehn Gallery, form a remarkable first hand document of the life and ceremonial rites of our Western Indians. But if this were no more than a veracious document, it would not arouse the interest and admiration of the beholder as these unusual canvases certainly do. For Miss Kimball imbues her figures with reality of animation, and endows them with such effectiveness of gesture and enhancement of costume that they live and move before one.

The artist has made definite gains in her technical performance in these works, especially in the greater range of brilliant colors. The curious background of symbolism against which the Indian moves is clarified by these striking

designs of age-old rituals, ever renewed in each generation.

History comes to life in *Conquistador*, which marks the coming of the Spaniard and his introduction of the horse and the sheep into Indian life. The Spanish hat and shawl, here used as a skirt, the horse itself, all bespeak the influence of the conqueror, yet in the background a row of white moccasined feet not only form a decorative note, but accent the unchanging nature of the Indian.

Creation Legend, forms rising out of the sea amorphously to become fish and bird while the wisdom serpent looks on, is as plausible an account as any of the mysterious appearance of living forms in a formless world. *Homage to the Gods* shows the old Indian dieties on one side and the white man's gods on the other with the symbolic eagle thrusting its powerful form into the center of the design. Like all the artist's paintings, the boldness of the design and its sharp contrast of hues make first impression, yet later viewing reveals the subtleties, which have been imaginatively incorporated into the theme to intensify the division between the old and the new, such as the magic, red stairway on which no white foot has ever trodden.

Behold a White Horse, an immense canvas, and *Unconquered* both present an onward rush of motion, men and horses inextricably mingled in this vehemence of movement. *The Delight Makers* is an engaging presentation of two gayly painted figures involved in a buffoonery of dancing, while *The Magic Makers* with their awesome masks and outstretched rattles possesses an ominous note. *Navajo Story* embodies most elements of that culture.

The artist has availed herself of all the picturesqueness of costume and setting of these ceremonial rites, using brilliant bands of blue here, there of

[Please turn to page 33]



Girl in Blue Dress: LEON KARP
At the Luyber Galleries



Old Man and a Young One Beneath a Tree: RIZA-I-ABBASI

Near and Far East at the Metropolitan

THE METROPOLITAN MUSEUM has arranged a selection of its treasures of both the Near East and the Far East in fourteen galleries. This splendid array suggests the wealth of "Ormus and the Ind," both esthetically and in intrinsic values. It is important to realize that the museum has only to dip its hand into its own possessions to produce this imposing exhibition, for the loans included, in comparison with its own resources, are in a minority.

The careful arrangement by countries and periods facilitates the viewing, although one would have to be argus-eyed to appreciate all the lavish detail. Dr. Maurice S. Dimand, curator of the Far Eastern department, has effected an actual survey of the arts of the Mohammedan East. The museum's collection of magnificent Oriental rugs, including the famous Anhalt carpet, are shown in two galleries. In the profusion of Islamic pottery and tiles, the recent gift of a group of fine pieces by Horace Havemeyer, places the museum in the front rank of possession of these exquisite ceramics.

The discoveries from the museum's excavations at Nishapur, in eastern Iran (the city of Omar Khayyam), are shown here for the first time, comprising 9th and 10th century Islamic wall paintings, stucco decorations from houses and palaces and a large assemblage of painted pottery and glass ware. In this connection, comment must be made upon a collection of Arabic enamelled glass in another section, which in the textures of the glass and the variety of the applied ornamentation is outstanding.

Indian paintings of the time of the Mughals, Persian and Turkish art of the 16th and 17th centuries and the bequest of George D. Pratt of rare Persian brush drawings of the utmost delicacy of execution deserve more than a random appreciation. A recent purchase of a Persian silk weave of the Sasanian period, when Iran held the monopoly of the world's silk trade suggests the

influence of such design on Coptic, Byzantine and medieval fabrics. Also in this section is an unusual exhibit, a large 14th century prayer niche, from Isfahan, composed entirely of faience mosaic.

The Far East division is remarkable for the examples of sculpture, paintings and early ceremonial bronzes. A late purchase of more than one hundred Chinese paintings from A. W. Bahr, represents probably the last comprehensive collection of this form of Chinese art to remain in a single group. The Chinese sculpture comprises notable examples so that it is impossible

Seated Bodhisattva



to enumerate all the impressive examples. The recent gift of Robert Lehman of a seated Bodhisattva, from the cave temples of Yon Kang, as well as two superb marble Bodhisattvas of the Sui dynasty, gifts of Mrs. John Rockefeller, are imposing items.

The museum's collection of early Chinese ceremonial bronzes, including many celebrated pieces, is somewhat familiar to the public. Japanese paintings and screens, early Chinese ceramics and the later decorated porcelains are shown in opulence. A group of Japanese paintings, shown for the first time by the museum, is from the Howard Mansfield collection, the last of important collections of Japanese paintings in private hands.

In this re-opening of the Far Eastern galleries, Allan Priest, curator of the Far East department, has drawn on the wealth of the collection of Mrs. Louisine M. Havemeyer for screens, sculpture, bronzes, lacquers paintings, porcelains, pottery and textiles—a creditable museum collection in itself. (February.)—MARGARET BREUNING.

So Much and So Small

THE AMERICAN SOCIETY OF MINIATURE PAINTERS is holding its 49th annual exhibition, at Portraits, Inc. Miniature painting is so specialized an art that the public may not appreciate its special qualities nor judge them perceptively. It is, certainly, true that for the average person one of the essentials of miniature painting is its limited size; large miniatures always appear to have overstepped some conventional boundaries, however able their execution. It is probable that the particular appeal of this work for the layman is its power to express so much in so small a space with such delicacy of brushwork.

Some of the items especially noted are: Rosina Cox Boardman's *Betty*, in which the color and texture of the red sweater set off the clarity of the flesh tints; two distinguished miniatures by Malthe M. Hasselriis, one, *My Wife*, a finely realized portrait in nice adjustments of cool tones, and *Natalie Yates*, the gayly colored costume and the vivacity of the face forming an animated ensemble.

Also, the charm of color and adolescent pose in Cornelia E. Hildrebrand's *Child's Head*; Maria Judson Streat's distinctive portrait of *Olivia Hall* and Lydia E. Longacre's *Miss Jo Mayo* (awarded a gold medal), an exquisite play of differing reds accenting the fine modelling of the head. Other works to be commended are by Margaret Peake Benton, Mabel R. Welch, Betty Flagg Melcher (an honorable mention). Exhibition through Feb. 26.

—MARGARET BREUNING.

More Art for Israel

Since the review of American Art for Israel appeared in the *DIGEST* a month ago, six more artists have donated work that will go, eventually, to three new museums in Palestine. They are Max Beckmann, Henry Botkin, Nassos Daphnis, Lily Harmon, Theo Hios and Nat Werner. The exhibition, which opened in December and closed on February 6, was seen by more than 15,000 people.

Kokoschka Humanism

NEW YORK will be about the last to see the big retrospective show of the work of Oskar Kokoschka, which started on its travels from the Boston Institute last Autumn (see Oct. 15 DIGEST). Meanwhile, the Feigl Gallery is offering an appetizer by way of 14 recent watercolors and a magnificent big oil by one of the most important artists living today, whose work, until the Boston show, was too little-known here.

Herbert Read feels a strong idealistic kinship between Kokoschka and El Greco: "It is the essential humanism of the two artists which brings them together; they are both artists of love, of suffering and of redemption."

There is every indication, in the latest work, that Kokoschka really is sure that there will not be another war, and that the redemption of the human race is within the realm of possibility. The watercolors done last summer in Italy fairly sparkle—still lifes that, through sheer joyousness and purity of color, say "yes" in every brush stroke, with expanses of white paper that have the airiness of sunlight. A group of watercolor portraits done in England during the war are relatively dull in color, pensive or poignant in mood. All are expert to a degree, although the artist has been using the medium for a comparatively short time.

The large oil, a panoramic, aerial *View of Florence from the Antinori Tower* that fairly explodes with pinks, blues and yellows, is a portrait of a city in "heroic impressionism" as only Kokoschka can do them. It sings with a hundred voices a song that is on that exquisite borderline between pleasure and pain. (Until Mar. 5.)—JO GIBBS.



The Room: JEROME LAND. Cleveland 1st Prize

Paintings from Cleveland Seen in New York

THE RIVERSIDE MUSEUM is currently showing a traveling exhibition of 71 watercolors and oils by Cleveland artists. The paintings, selected from the 1948 May Show of the Cleveland Museum of Art, reveal the even keel of technical facility and general competence, though bounded by conventional limitations, maintained by the Cleveland artists.

The exhibits display little imagina-

tive inventiveness, yet, in the realm of naturalism, many of the compositions are well realized personal expressions that are both sound and gratifying. There is a surety of purpose and knowledge of craftsmanship in these paintings by professional painters and craftsmen that speaks well of the work being done in the middle west today.

Among the outstanding oils included in the show are the keenly realistic *Aerialist's Serenade* by the well-known Dean Ellis, and Henry G. Keller's *Storm Frightened Animals*; the intense and subdued *Landscape* by Sarisky, Peter Dubaniewicz's gaunt, brooding portrait and the harsh almost tragic depiction of a Negro woman and child by Jerome Land. In the watercolor section, we liked especially the atmospheric *Pacific Northwest* by James Edward Peck with its abstract overtones and rich colors. (Thru Feb. 20.)

—MARYNELL SHARP.

Summer Tapestry by Henrik Mayer, reproduced below, won the \$500 top prize in the 25th annual exhibition of the Hoosier Salon, a big Silver Anniversary show which just closed at the Block Galleries in Indianapolis. A second oil prize of \$200 went to Winter Glory by Francis Brown. Robert Laurent won the first sculpture award, and Eugene Kormendi the second, while watercolor honors were taken by Catherine Mattison and Garo Antresian. Prizes of \$150 each went to Edward Nicholson for his oil portrait, Brother, which Marie Lauck calls "one of the finest pieces in the show"; to Harriet Smith and to George Jo Mess. Marie Goth, Charles Surendorf, Simon Baus, Robert Selby, Roy Trobaugh, Sister Edna, Sy Perszyk and Max Howard received \$100 awards in various categories. Altogether, \$5,525 was distributed to artists in awards and purchase prizes. Among the latter was Constance Richardson's Hot Sun, bought for the permanent collection.



Tubes and Telescopes

Forewords, brochures and quasi-clever commentaries very often undermine a good painter's show. If Dmitri Petrov wishes to express a thing in paint he can very well do it on his own. His large canvases at the Hugo Gallery attest to his ingenuity, color-strength and powers without the dubious aid of a "catalogue" which tells nothing anyone should try to understand. I do try to understand Petrov's painting; the qualities are much more fundamental than such titles as *The Strange Dwarf who Went up on His Friends*, *Telescope Joke: Bedroom Insult*, or *Where Did you Get Those Eyes?* Humor is one thing, and well-incorporated in any worthy depths; but dizzy, mad phrases are not for critics to tussle with, except perhaps to observe that non-objective painters might also be less objective about presenting themselves. (Until Feb. 28.)—M. L.



Geopoliticus: SALVADOR DALÍ. (Lent by Louis Stern)

Rhode Island Museum Explains the "Isms"

By Emily Genauer

(Art Critic, N. Y. World-Telegram)

PROVIDENCE:—Something new has lately been added to the national art picture. Museum major-domos all over the country have been developing an increasingly sharp sense of civic responsibility. Special shows are being presented calculated to stimulate local interest in art and feed that interest with knowledge, thereby making the museum a more vital part of the community than merely a repository for trustees' gifts.

The latest such project has just opened at the Rhode Island Museum in Providence. It's called "Isms in Art Since 1800," and it warrants national attention because it may very well set

a constructive sample for other museums, even those in New York.

Director Gordon Washburn's approach has been to use the "isms," which have so often compounded confusion, as signposts which may, instead, point clearly to derivations and directions. His theory is that the "isms," whether consciously devised by artists as a label for their experiments, or by friendly or even derisive critics as convenient catchwords, have stuck. They are used over and over again, appear in countless art books. They cannot be ignored. They had better, then, be examined and explained so they serve a constructive purpose as easily remembered symbols of whole aesthetic movements and philosophies.

He began his project with the seem-

ingly simple notion that 1) the lay public not only does not understand but even may resent talk of art isms; 2) it is completely capable of understanding them if they are intelligently and untechnically explained, and 3) it may find that knowledge not only interesting of itself but helpful in understanding the art of the present.

So he gathered 73 paintings representing 27 "isms" that developed in the period beginning with the early 19th century. That was when a new industrial civilization evolved, and artists began to revolt against a society in which they were quickly losing status anyway. Without their traditional patrons, the cultivated aristocrats, the artists were now on their own, operating as individuals, seeking, on a full-time basis, new answers to the age-old questions, "What is truth?" "What is beauty?" and "Whither are we drifting?"

The Rhode Island show is an exposition of the answers they found from that time down to the present.

The installation is, so to speak, an example of "constructivism," with paintings affixed to a framework of two-by-fours, suggestive a little of Giacometti's *Palace at 4 A.M.* It's a strictly temporary kind of set-up, with an inexpensive, perhaps even fly-by-night look to it, but it leads one through the exposition in logical progression and affords one, at the same time, a chance to stand back and study single movements as entities within the larger development. Also, the installation, once you have absorbed the labels, makes it possible to enjoy the pictures *per se*, as hung together in satisfying physical as well as ideological relationships.

Each "ism" in the show carries its own lengthy caption, and, of course, paintings to illustrate. Some visitors, when they get through with the show, may feel as I did, that I'd read a book standing up, rather than seen a good exhibition—which this is.

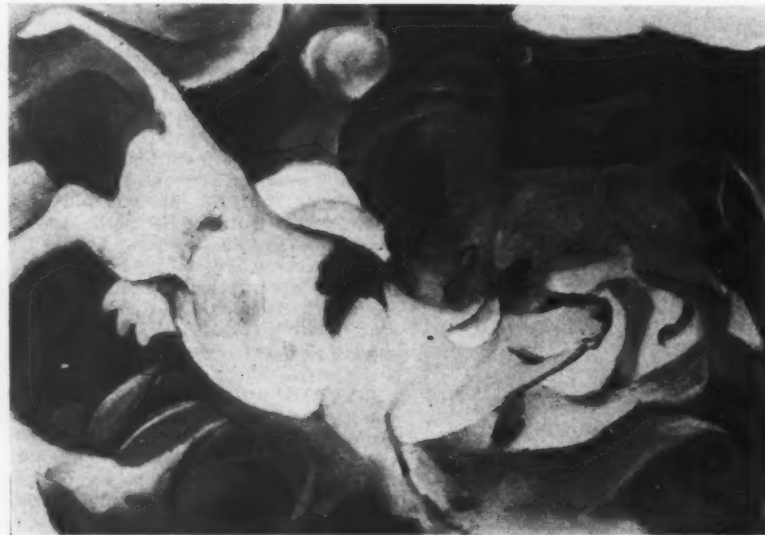
So I could wish briefer, sharper, synopsis labels pinning down the "isms" to definitions might have been fixed to the walls, to be supplemented by the longer analyses.

The latter are not all of them easy reading. They are philosophical, ideological—and occasionally obscure—discussions as well as historical accounts.

But they are also punctuated by provocative questions. Mr. Washburn obviously doesn't hold that all of the artists' researches, theories and experiments were equally valid and valuable, and he does not hesitate to say of the futurists, for instance, that in their philosophy "man's religion must only be communion with engines; his church the machine shop."

But it's what Washburn says of Picasso that holds the key to the show and the reason for its great importance. "No one, Picasso protests, can expect to understand art. Why not try to understand the song of a bird?" But, the museum director adds, "He would repudiate the human fact that we *must* understand . . . and that, for better or for worse, we do . . ."

For better or worse we all of us *will*, if more museums all over the country put on the kind of exhibition now hung at the Rhode Island Museum.



Regarding Boston

By Lawrence Dame

BOSTON:—For 60 years, through many triumphs reflecting the times when New England artists followed the English tradition in aquarelles and many vicissitudes heralding innovations linked to modern art, the Boston Society of Water Color Painters has been holding forth. Sometimes, due to a lack of young members, it has seemed to be dying on the vine. Always, however, forward-looking oldsters have kept things moving and have induced youngsters to enter the fold.

The war years almost gave the Society a death blow. Once again, disaster was averted last year with a rather tentative display of more vibrant works. This year, it seems that the group is firmly back on its feet with a show of 71 paintings by 36 members at Robert C. Vose's.

One need not expect startling papers. But good sound work, mostly linked to traditional methods, has pleased hundreds of spectators who do not take to experimentation too kindly.

Outstanding are the mellow landscapes of Charles Curtis Allen, the nostalgic views of Spanish and Mexican churches by Carroll Bill, the poetic Orientalisms of Carroll Coletti, the seascapes of Stanley Woodward and the flower studies by Polly Nordell.

As for younger painters, mention must be given Richard F. Bartlett, Arthur K. D. Healy, Karl Oberteuffer, James Wingate Parr, Lester M. Peterson, Harry Sutton Jr. and John Whorf.

* * *

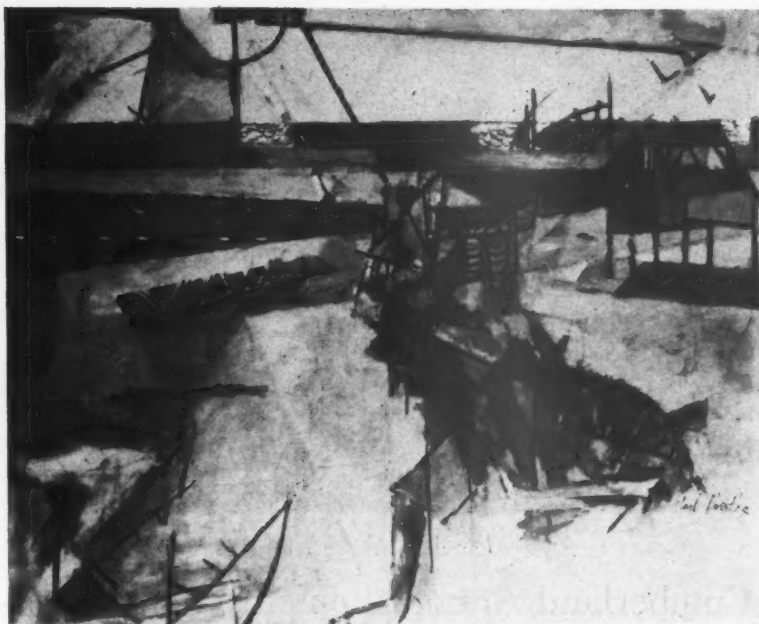
Supreme in New England as a water color technician, Eliot O'Hara has opened his first show here in 10 years at Doll & Richards. This unusually large output is an oblique result of fire which destroyed the painter's Goose Rocks, Me., studios in 1947. Disaster made him take a holiday that turned into workaday excursions with paper and brush as far afield as France. O'Hara does some remarkable things with atmosphere.

* * *

At the hoary Boston Atheneum, cold statues have been relieved by an individualistic show, of water colors by a young Englishman, Theo Hancock. With curlicues and squiggles, he imparts a tormented sense of rhythm to his more virile landscapes. He tries to get at the spirit of things rather than their photographic guise.

* * *

Artists Equity got a shot in the arm last week through a meeting in the home of Nathaniel Saltonstall, a young collector who does a great deal to promote artists. Hudson Walker, executive secretary, came on from New York to join the local leader, modernist Karl Zerbe, in imploring assistance from art patrons here inclined to swell Equity funds. No pledges were given. But a movement to enroll more than the 75 New Englanders already on Equity rosters was well launched. Soon, it seems, the multitudinous drives for funds now besetting this region will be joined by one more, in what most observers call a good cause.



Number Zero—Adam: KARL KNATHS

Exhibition Demonstrates Impact of Knaths

IT IS A STRANGE painter's brew that creates the impact of Karl Knaths paintings at the Rosenberg Galleries. Color flames, glows or melts with a beauty that seems sought for itself, but which, nevertheless, appears appropriate setting for subjects as far removed from each other as the series of compositions developed around heroic figures of the Old Testament is from such casual subject matter as *Tea Kettle*.

Form in these new paintings is, as before, abstracted—more or less according to the interpretative demands of

subject—and although at times the content of the pictures is obscure or confused, the majority of works are compelling entries in an exciting group.

Among the Biblical paintings are *Noah*, *Eliphaz* and *Adam*, all figure and landscape compositions of brooding grandeur, in which bold line drawing, thrilling color and authoritative design blend subject into fierce half-reality. Other distinguished pictures include the imaginative *Duck Flight*, the shimmering *Tower* and *The Chariot*. (Until Feb. 19.)—JUDITH KAYE REED.

Nostalgic Impressions of the Vanished West

PAINTINGS OF THE FAR WEST, executed when the land was far indeed and its wonders newly discovered, make up the current exhibition of 19th century painting at Knoedler & Co. A nostalgic show recalling a vanished America, it is "easy to look at," for here is none of the complexity that creates both the variety and difficulties of contemporary American painting. But mostly what makes a visit to it refreshing, despite the varying quality of the works on view, is the unselfconscious approach of the painters, be they major ones like Thomas Eakins or minor members of a school more interesting historically than for intrinsic accomplishment.

What contemporary artist, for example, would dare approach so unabashedly the magnificence of Yellowstone Falls as did Thomas Moran in his large, richly-colored and impressive view? Or who today could so naively paint a hunting scene as James Walker presented in *Buffalo Hunt*, where an Indian shoots a startled buffalo from a startled horse.

Among the artists most generously represented are Bierstadt, whose paintings of the West, made when he joined an expedition to map a route to the Pacific, were the first to tell Americans of the beauties of their far lands;

Thomas Hill, who could paint the bridal-like veil of falls in Yosemite Valley with soft grace as well as a sharper portrait of Squaw Valley; and Alfred Miller, who joined a fur caravan to Oregon and brought back the first studies of Indian life and landscape in the Upper Rockies. (Long-forgotten, Miller recently was elevated to significant place by Bernard De Voto in his book, *Across the Wide Missouri*).

Outstanding works in this large group, which totals 45 exhibits, include a surprising entry by Eakins, the restrained *Cowboys in the Badlands* (Eakins spent three months on a North Dakota ranch); a portrait of Bret Harte by John Pettie; a very well-painted landscape by Robert M. Pratte, distinguished in color and form, and Bierstadt's *Wagon Train*, reproduced on page 22.

—JUDITH KAYE REED.

Elected to National Institute

There are five artists, or rather four artists and one architect, among the thirteen new members elected to the National Institute of Arts and Letters. They are Gertrude Katherine Lathrop, Bruce Moore, Georgia O'Keeffe, Zoltan Sepeshy and Ralph Thomas Walker.



Easy Days: MAC S. FISHER. Cumberland Valley 1st Prize

Cumberland Annual Lenient to Its Artists

THE RESULTS from the 17th Annual Exhibition of Cumberland Valley Artists at the Washington County Museum in Hagerstown, Md., might be headlined "exhibit bites Corcoran Director."

With the repercussions of his recent Washington Artists' show still ringing in newspaper columns and in his ears, Hermann W. Williams, Jr., Director of the Corcoran Gallery, almost leaned over backwards in judging the regional exhibition in Hagerstown. From the total of 226 entries by 130 artists, Mr. Williams retained 112 oils, watercolors, prints, and sculptures for inclusion in the show.

Physically handicapped though the Washington County Museum is at the moment with the construction of its two new wings which will in a year more than double its exhibition space, the Cumberland Valley exhibition has overwhelmed the twin hazards of a turbulent environment and the difficulty of access to the museum under present conditions.

First prize of \$100 and gold medal went to Mac S. Fisher of Hagerstown for his watercolor, *Easy Days*, to which Juryman Williams referred as "outstanding in its unity and in the handling of technique and mood." For his *Fallen Tree* the exhibition's second prize went to the familiar and ever-capable Charles Harsanyi, well-known artist in metropolitan circles. To his versatile technique and draughtsmanship Harsanyi has added a new luminosity of color, rich and powerful. The museum's instructor, Thomas Danaher, won the third award with the poetic and moody oil, *Irish Landscape*. Sensitive, yet strong, it communicates to the spectator the artist's personal feeling for nature.

The number of honorable mentions indicates the top-calibre of the show and the difficulty of the juror's choice. In oil, mention was made of works by John Moffitt, Dorothy Stewart, Richard Durnin, Genevieve Brindle, Blanche Levie and Blanche Nace. A. C. Simmons received mention in watercolors; and in ceramic sculpture William Rohr-

beck was singled out. Other mentions included the drypoint by Sybil Fonda and the drawing by Dorothy Stone. Honorable mention and a silver medal, for the finest work by a member of the Museum's Art School went to Jeanne Boardman.

—JOHN RICHARD CRAFT, Director.

Honoring Negro History

Racialism plays such a small part in the current group show at the RoKo Gallery that it is doubtful if anyone would recognize it as an all-Negro exhibition, installed in honor of Negro History Week. True, many of the models in the figure pieces have brown skins—which Gwathmey and le Douanier Rousseau have also employed—but there are also a couple of people who live in the Ghetto and an Oriental seer, according to titles, plus a Mona Lisa-ish white girl.

Styles range from the completely non-objective and very well-done *Christ-mas* by Norman Lewis which derives from Klee and Tobey, to the impassioned expressionism of Charles White's *Harmonica Player*. Outstanding as usual are the simple, strong designs and controlled expressionism of Rose Piper, and the more flamboyant variety of Claude Clark, while admirable technique marks the work of Charles Alston and Charles Sebree. We also liked the prim little *Southern Village* by Francois des Pres, *Night* by Ellis Wilson and a violently impasto *Snow Scene* by Beaufort Delany. (Until Feb. 26.)

—J. G.

Dusk in Maine

Self-portraits and Maine landscapes make up most of the Charles E. Willette exhibition at the Arthur U. Newton Galleries. Other studies are of studio-model types and art school interiors. *Across the Tracks* is one of the more definitive of the Maine scenes, which are the main theme of the show. A homey quality is felt throughout, but the palette is low as if continual dusk obscures the true light of day. (Until Feb. 26.)—M. L.

Philadelphia Art News

By Dorothy Drummond

PHILADELPHIA:—Not so long ago ceramic sculpture meant "figurines" to a majority of people whose minds immediately flashed back to the potteries of France and Germany. Today, however, if one may judge by the invited exhibition of ceramic sculpture at the Art Alliance, the medium is being taken over by American sculptors who are creating within its limitations works of serious intent.

Particularly is this true of the slim figure elongations by Henry Kreis; the beautiful head of a Chinese girl by Clara Fasano; Egon Weiner's dignified standing *Moses, Nascency* by Winslow B. Eaves, Thomas F. McClure's big, lumbering, leathery elephant that gains in textural feeling through choice of medium; big decorative heads by Henry Ewertz, and Cornelia Van A. Chapin's *Little Beggar*.

Supplemented by preliminary drawings from exhibiting artists, the exhibition is like a fresh breath straight from the studios. Particularly handsome and revelatory as sketches for imaginative ceramic figures actually on view are big color drawings by Viktor Schreckengost.

For those who prefer sculpture of lighter vein there are quaint little Pennsylvania Dutch groups by Maxine Ewertz, *All Around Club Woman* by Katherine McKee, leafy fantasies by Jane Parshall, Marion Sanford's *Tired Feet*, and Cleo Hartwig's decorative *Bird*. Work by artists associated with various colleges is to the fore including entries from instructors at Bennington College, Vermont, the University of Alabama, and the University of Oklahoma.

Only one out-and-out abstraction, *Joy*, by Mrs. Jonas Kamlet is numbered among the exhibits which, as a whole, uphold new dignity brought to the medium by the American sculptor.

Nat Choate, William White, Sally Grosz Bodkin, Mrs. Simon Moselsio and many others round out the display.

Gallery Collaboration

A new high in the friendly collaboration of dealer galleries is marked at Gimbel Galleries this month where Henry Dubin, director of the Dubin Galleries, is guest impresario, presenting from his "stable" paintings by Abraham Hankins, Paul Keene, Charles St. Julien, Alden Wicks, Morris Shatzkin, Morton Birkin, Francis Barone, Humbert Howard, Seymour Remenick, Aaron Shikler, Sonia Gechtoff, Michael Fioriglio, Herbert Steinberg, Richard Albany, and, from the Middle West, Walter Merrill.

It would be difficult to find a more varied group. Shatzkin is a painstaking realist, intrigued by the verticals of figures and the geometry of interiors. His palette is low in key. St. Julien, on the other hand, works with an almost muralesque flatness in high keyed pastellish range, playing green against pink; orange against blue and brown. More emotional is Paul Keene's *Blue Song, Gray Day*. Slavic in richness are the colors that Hankins uses in the simple presentation of a young girl.

The Art Digest

FIELD OF GRAPHIC ARTS

MARGARET LOWENGRUND

Print Club Annual

By Dorothy Drummond

PHILADELPHIA:—The 23rd Annual National Exhibition of Woodcuts and Wood Engravings at the Philadelphia Print Club plays no favorites in its choice of prize winners. The \$75 Eugenia F. Atwood Prize for the best wood engraving goes to the intricate and delicately detailed *Ploughland* by arch-realist Grace Albee; while the \$75 Mildred Boericke Prize is awarded to another Pennsylvania artist, Hester Cunningham, for *Pussy*. The two prints, while opposites in handling and approach, stand out as truly personal expressions—the one exquisite; the other a vivid momentary impression—a black kitten caught suddenly at night in a blue flame-like aura of light.

Mentions for wood engraving go to the literal *Scene in Gloucester* by Herbert Mandel; Paul Landacre's full-formed land flow abstraction *The Quest*, *Girl* by Adolf Aldrich, and *Pulled Forms* by Fred Becker, who follows in the Hayter tradition.

Mentions in the woodcut classification single out *Rocks and Trees* by Hildegard Haas, a barbed brown wood abstraction against outdoor environment suggested by segmentation in green and tan; *Benere deserere est*, a black and white of a bony ecclesiast in setting of religious symbolism by Arthur Danto; and *Still Life with Mug*, a color print, Braquish in pigments, by Ross Abrams.

Big compositions dominate the show, which, like many a national watercolor aggregate, indicates the present trend toward increase in size if not in content. The greatest amount of space—more than five and a half horizontal feet—is occupied by Louis Schanker's black and white abstraction, *Dance Macabre*.

Serving on the jury of selection and award were dealer-connoisseur Georges de Braux, and artists Seong Moy, Boris Margo, Abraham Hankins and Mary Kimball Ward (all contributors).

Trial Proofs by Rouault

A richly-printed set of trial proofs, Rouault's *Miserere* et *Guerre* set of aquatints, can now be seen in full array at the Kleemann Galleries. They run the emotional gamut of war subjects from the emaciated, tender figure *Gens de Bon Ton* to the brutal *Face à Face*. In this typically passionate sequence, the sun finally rises over the harrowed land; the print, with only the bursting sun over the horizon, is called *Chantez Matines, Le Jour Renait*.

Whether the black line divisions learned in his former stained-glass trade give the greatest vigor, or the strength of purpose which transcends all technical weight, Rouault's performance in this series cannot be forgotten. The plates are convincing, poetic and strong. *L'Avocat* is as tense with coarse perception as the several *Heads of Christ* are bowed with humble reverence. Religion, the deepest religion of all, comes through in a series of simple statements which highlight, beside the rich volume areas in the proofs, great human insight and tolerance, the universal creed of all great art. (Until Feb. 28.)



Salome by Derain

Joyce's chef d'oeuvre that it becomes his book as well, and so is practically out of print and impossible to obtain.

Andre Derain does some very unusual work for Oscar Wilde's *Salome*; his gouache drawings on black paper are different than anything seen from his brush, but just as masterly. All the way from Lamotte's drawings for *Nana* to Duvoisin's fantasies for *A Child's Garden of Verses*, there is proof in this show that publishing is an artist's business. (Until Feb. 26.)

Lautrec Lithographs

RED STARS are everywhere throughout the show of posters by Henri de Toulouse-Lautrec at Associated American Artists. Two hundred dollars for a lithograph turned out by Paris presses and plastered all over the billboards of that teeming metropolis has now become the fashion. They are graphic wonders by a genius of rare sensibilities whose miserable dwarfed existence was only bearable by a most undwarflike productivity. But as posters they were once simply part of the street life of a period, and as such they were regarded.

Today, imported as precious prints, framed handsomely, they bring large sums to dealers; they hang in museum halls; even the lettered advertisements for bicycles, the stage-boxes and the brothels are proudly at home in Park Avenue apartments. Not that these sophisticated and masterful color lithographs are not cosmopolitan enough for any society; it is, however, the old exquisite irony that the art world of business cashes in on the simple heritage of past artists.

A menu was as great an excuse for Lautrec's plastic mind to conjure such a gem of design as *La Modiste*, as was the great opera house or the famed Moulin Rouge. Always observing, seldom observed as he stood in the wings of a cabaret set or settled in the shadows of some dubious interior, Lautrec missed nothing of subtlety in the masterpieces of simplicity, *Rejane* et *Galipaux*, *Jane Avril* or *Reine de Joie*.

When lettering did accompany the drawing, it took part in the design by Lautrec's own hand. Nothing in a Lautrec poster is extraneous, and all is part of the picture. All through they are unmistakably emblematic of la Republique Francaise at the turn of the century.

New Print Publications

Kennedy & Company presents six new etchings by John Taylor Arms, for which they are now taking subscriptions. The new group includes *Memento Vivere*, *Portrait of a Submarine*, *Church of Notre Dame*, *Estaing*, *Chartres* the *Magnificent Chimera*, *Portrait of a Romanesque Capital*. Also the publication is announced of *Strange Companions*, a lithograph in a series of bird prints by Stow Wengenroth.

Fine Art in Fine Books

ILLUSTRATION of the highest quality never fails to bring out the best of an artist. Through it, new creative facets are often revealed to a painter himself, as well as to a publisher of discrimination. Such a publisher is George Macy, who in America has been considerably responsible for the increase of interest in fine book-making and limited editions.

An exhibition originally held in the Salon d'Honneur of the Bibliotheque Nationale in Paris is now to be seen intact at the Durand-Ruel Galleries. Leading French artists have illustrated the books on view under the direction of Mr. Macy, who intrusted each with the supervision of the reproduction of his own creations. Convinced that French printing techniques give best results, the publisher has centered part of his activities where he can call on the work of the best in the field.

Many of the books published are chosen from the greatest in French literature. Most of the artists are as well known here as they are in France: Bernard Lamotte, Marie Laurencin, Franz Masereel, Sylvain Sauvage, Mariette Lydis. Some are also among the accepted great: Derain, Matisse, Picasso, Rodin. Beaudelaire's *Les Fleurs du Mal*, for example, becomes a double masterpiece when illustrated with hand-colored collotypes by Auguste Rodin.

William Shakespeare, too, has come in for a share of glorification in special type, fine paper and beautiful reproductions. A *Sentimental Journey Through France and Italy*, Laurence Sterne's lusty excursion into chambermaid romances, might better have been apportioned to a more lively interpreter than Sauvage, whose pictorial refinement is flawless, conventional and static. Not so the prize of all, Matisse's hand-pulled etchings and drawings for *Ulysses*, which so embellish James



Winter Killed: DETWILLER
At Newcomb-Macklin



Hanging Out Clothes: WILLIAM LESTER
At Passadoit Gallery



Tuning the Cello: HERBERT BARNETT. At Mortimer Levitt



Choppy Waters: ELIAS NEWMAN. At Babcock



Maureen: KOKOSCHKA. At Fiegl



Wagon Train: BIERSTADT. At Knoedler

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

Elias Newman at Babcock

Gouaches by Elias Newman at the Babcock Galleries include both figure and landscape pieces, all painted with fluency and with a warmth of color that in some instances just escapes stridency. A curious device of his landscapes is their heavy flat cloud forms, probably a definite attempt to escape the familiar puffy white clouds of conventional landscapes.

Choppy Water, in which the sky is as broken as the heaving surface of the harbor, is a well realized canvas. *Floats and Markers* takes advantage of the ordinary paraphernalia of fishing to build up a sprightly design, adding a glimpse of distant sea to impart a flash of color. *Rafe's Chasm*, a dark opening between cliffs, gains a sinister effect from the murky sky above it and the dark steps below. *Stamos*, a vital portrait finely adjusted to the canvas area, and the fantasy of the large forms in *On a Moor in Moonlight* are other phases of the artist's versatility and his ability to imbue his subjects with the character of his visual reactions.

Another exhibition of Newman's religious subjects is on view at the Jewish Museum.—M. B.

Exotic Themes of Stevens

Edward Stevens is holding his sixth successive exhibition, at the Weyhe Gallery. His last previous showing, concerned with Hawaiian subjects, did not appear any more exotic in character than the present one in which the artist has relied on no specified locale, but has drawn on his prolific invention. The gouaches are, perhaps, most appealing in their almost tangible richness of pigment and their remarkable gamut of disparate themes. Among them, *Cat and Flowers* and *Birds and Flowers* suggest old samplers in their embroidery-like textures and their decorative enhancement of enormous flowers and quaint animal forms. The *Moon Ship* is a romantic abstraction floating on a "faery sea forlorn" under a pallor of moonlight. *Resting Lions* converts these kings of the beasts into fantastic creatures.

Among the oils, *The Circus*, embodying most of its components in a closely-knit design; the fabulous *Night Barge*, with a fountain of gold fish on its deck, and the feral splendor of *Jungle Bird* are outstanding.—M. B.

Lady in the Dark

There is a girlish, paper-doll fantasy about the sketchy watercolors of Hazel McKinley. At first glance, the walls of the Carlebach Gallery seem covered with thinly charming trivia. Another look and quite another aspect of the work emerges. Consciously or not, they are uninhibited paintings which come alive in color as if shaken from a dream. The personality of the "dreamer" comes through even in the captions and titles, which are as much her own as the themes. The *Lady in the Dark* motifs combine well with such out-in-

the-open imagings as *Bach Recital—Times Hall*, a lady pianist surrounded by atmospheric whimsy with an audience of happy burros. On the whole the Freudian implications are part of the pattern of these gay-colored pictures, as in *Pedestrians on Pedestals* and *The Whimsical Promenade*. Quite a jumble, however, is *A Surrealist's Subconscious*—and quite a clue, *Chagall on Cape Cod*. (Until Feb. 19.)—M. L.

Herbert Barnett

Herbert Barnett's new paintings at the Levitt Gallery reveal some modifications in his familiar style that result in increased clarity and cohesion of composition. Divided into two groups, the most impressive section of the exhibition is a series of figure compositions—instrumentalists studied alone or in ensemble. Accompanying them are 15 preliminary wash drawings which offer insight into the artist's working methods, as well as good viewing in themselves.

Outstanding among the paintings on orchestral themes are *Cello Section*, *Saxophonist Resting* and *Tuning a Cello*. Unlike the landscapes, which reaffirm Barnett's pursuit of a personal style based on a vision learned from Cézanne, all these pictures show a tightening up of design and color areas, the works being less dependent on fragmentary counterpoint and broken color for their vivacity. (Until March 5.)—J. K. R.

Nine at Passadoit

The discriminating selection of new works by nine members at the Passadoit Gallery forms a small but very harmonious and satisfying exhibition. Modern art with a classic air is represented by Houghton Cranford Smith's *Waterfront*, sophisticated in color and manner; in J. M. Hanson's sleek drawing in paint slashed with luminous color, called *The Listening Ear* and in Ozenfant's *Solitude*, an essay in three colors.

In contrast to the serenity of this trio are William Lester's excellent *Hanging Out Clothes*, which sparkles with bright color happily used. A portrait by Cornelis Ruhtenberg reinforces the strong impression made in her recent debut. The sole sculpture in the show, De Creff's lovely *Opalia* is unmistakably his. (To Feb. 20.)—J. K. R.

Jean's "Magic Realism"

Marcel Jean, now holding an exhibition of paintings at the Artists Gallery, is a member of the French surrealist group in Paris. He entitles his works "Magic Realism," which indicates both their fantasy and their employment of objective forms. While a number of the canvases are based on literary allusions, their appeal is entirely aesthetic in their reliance on an appreciable blending of color pattern with design.

The artist paints with a broad, sweeping brush, yet gives careful definition to forms. In many of his works he cre-

ates a pattern of rhythms and counter rhythms that seem to set the whole canvas in swirling movement, as in *Forever*, where the sweeping folds of the background draperies and the curving contours of flower petals attain a fluidity of movement. Jean's color is one of his principal assets in its purity, brilliancy and unexpected notes of unusual harmonies. In some of the flower paintings, he achieves an exquisite translucency of texture, as in the large white background flower of *Atlas*. (Until Feb. 25.)—M. B.

Varied Work of Detwiller

Oils from Maine, New York and Charleston, as well as a group of recent wash drawings and silk-screen prints, are the varied product of Frederick K. Detwiller, painter and printmaker now exhibiting at the Newcomb-Macklin Galleries. Paintings of the Maine coast, no doubt scenes near the artist's New Harbor summer studio, are spirited renditions of the life of that fishing territory. *Sardines for the Armies*, a print, has equal impact and quality.

Detwiller, who has worked hard and long in the art field as director of several societies including the Salmagundi Club, has recently been appointed artist in residence at Lafayette College. His prolific background of work is evidenced, beside this experience among the artists, in a continued stream of production. *Cast-Away*, open, clear and fairly colorless, is a favorite; also *Winter Killed*, a strong composition of spruces in the snow, and *Midtown*, a city vista. (Until Feb. 19.)—M. L.

Essays for the Eye

There is a surge of pulsating color at the Peridot Gallery where compositions by Melville Price fill the walls. In a way, they more than fill the confines of their individual frames, for, as essays for the eye, they succeed in keeping concentration from resting on any one object. The eye, instead of centering—granted it is adventurous—goes excursing within and beyond the pattern of the canvas.

It is not only Price's intention, but his conviction that to paint is to use paint solely for the enjoyment of the medium. Price claims to be not non-objective. He creates tensions by surface manifestations rather than jutting lines or receding planes. The color is vibrating, never dull. Forms, as such, will seem repetitious to an untrained eye in this field, and titles are intellectual (such as *Emergence and Conflict* and *Predatory Organism*). But to Price there is no intellectual approach, simply the surface, the texture, the pattern; as simple as that, and just as intriguing. (Until March 5.)—M. L.

G.I.s at the League

The Argent Gallery had a fine idea in turning over its front gallery to the G.I.s of the Art Students League. With space scarce and time short, not all of the students who merited showing could be included; those whose paintings are on view, well-labeled as to title and instructor, very well hold their own.

Of the 22 young painters, those works

which particularly appeal as spirited statements are *Blue Cloth* by Abram Ross, a pupil of Kantor; *Black Table* by Maccabi Greenfield, pupil of Tschachbasov; *Still Life in Brown* by Alfred Hartig, another Kantor pupil; *Intimate Friends* by William Paul Jenkins; *Nostalgic Mood* by Peter R. Marcasiano, pupil of Kuniyoshi; *Pericoloso* by Sal Sirugo, pupil of Kantor and Vytlačil; *Odalisque* by Gilbert Steed, another student of Tschachbasov. For freshness and vigor the entire show has creative force. (Until Feb. 19.)—M. L.

Youthful Winter Group

Ward Eggleston's ninth annual winter group exhibition is, as usual, one of the most youthful gallery group shows on the calendar. With the exception of Abraham Levin, a young octogenarian, the exhibitors are under thirty. Levin, by the way, has one of the liveliest and most interesting paintings among the regulars, and nothing

like a primitive Grandma Moses. The nearest to primitive are Marita Jaeckel's snowscapes, but variety is the general rule and keynote of the show.

Most imaginative, in color disposition especially, is a large oil by a newcomer to the gallery, Avery Handly. The watercolor landscapes of Garrett B. Conover are fresh, original conceptions. Martha Reed shows good elemental content; Robert Harris has spontaneity and integration; Philip Held, H. Z. Houton and Albert L. Bross, Jr., give animation to the group. (Until Feb. 26.)—M. L.

Watercolors by Crocker

The exhibition of watercolors by Dick Crocker at the Grand Central Galleries (Vanderbilt Ave.) is his first one-man showing, although he has been represented in many large group exhibits. His landscapes reveal his proficiency in this medium, in their fluency of brushwork and in their achievement of com-

bining a solid three-dimensional design with a two-dimensional decorative pattern of color.

While a majority of the pictures possess a sparkling vibrancy of light and color, the artist shows discretion in his palette, as for example in the often-painted theme, *Autumn*. In this there is no garish brilliance of foliage against a brilliant, blue sky, but russet hues against the clear, cold light that is especially characteristic of this season. Crocker is particularly successful in his atmospheric effects of rain, mist or sun. (Until Feb. 19.)—M. B.

Views of the Gaspé

The Gaspé is the scene of some of the best paintings by Murray Hantman, exhibiting at the Marquie Gallery through March 15. Less literal in subject matter and brighter and lighter in color, these new paintings range from imaginative reporting to sheer fantasy or restrained mood poems. Outstanding among them are some smaller studies like *Mont St. Anne*, *Sunset* and *Pink Light*. A silvery *Northern Lights*, the rocky *Headland* and *Fingal's Cave* are notable for handling of color and use of suggestion—in form and tone.—J. K. R.

Flower Harmonies

Great love of detail and a flair for immaculate arrangement make the flower studies by Ethel Willcox Woodward fine decorator's pieces. The Barbizon-Plaza Galleries are alight with these floral watercolors, coolly and precisely handled—*Tiger Lilies*, *Oriental Poppies*, *White Petunias*, *Chrysanthemums*. A former student of Philip Hale in Boston and graduate of Worcester Art Museum School, Ethel Woodward has added her acquired training to her intrinsic realism to produce these clearly detailed still-lives. (Until Feb. 27.)—M. L.

Charlton in Mexico

Mexico is the source of both subject matter and style changes in the new paintings by Gene Charlton, Texas artist now holding his second exhibition at Contemporary Arts. With a comparatively sombre palette, Charlton presents still life, landscape and figure compositions that combine modern-minded formal inquiry with a romantic approach. Uneven in quality, the show includes paintings that lean too heavily on what are by now trite Mexican themes, together with more original essays like *Seascape*, and a *Still Life* that is rhythmical and freshly conceived. (Through Feb. 18.)—J. K. R.

Jacobsen from Denmark

At the Betty Parsons Gallery Jurgen Jacobsen, young Danish painter now living in this country, is showing a group of skilled gouaches that illustrate his vision of a world in flux. Untitled, all the paintings on view derive from themes of nature, revealed in infinite rhythms of movement. Intricately-designed and executed, they are richly-wrought works that recall the beauty and invention of nature's own compositions as discovered by microscope and camera and create the illusion of flowing (from the artist's highly disciplined brush) as right and easefully as the

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rushing waterfall that inspired one of Jacobsen's best paintings. (Until Feb. 19.)—J. K. R.

8th Street Watercolor Annual

Once again, the annual watercolor group show of the 8th Street Art Association was one of the best shows of the season at the Gallery. Here one can find a lot of good, sound work, largely traditional in style and transparent in medium, at very modest prices. Among numerous entries noted were a broadly handled *Nocturne* and somewhat abstracted *Sea Stuff* by Lucille Hobbie; a waterfront scene and a sunny *Street in Rockport* by Aiden Kenny; Rudolph Mattesic's *Fall Landscape*; two very sure papers by Helen Schepens, and 5 A.M. by George Tschamber. (Closed Feb. 13.)—J. G.

Ralph Dubin Solo

Ralph Dubin, whose first show of oils is the current feature at the Charles-Fourth Gallery, has been attracting attention for some time with a single picture here and there in group shows, and with an exhibition of gouaches about two years ago. A couple of bright, crisp, Stuart Davis-ish canvases give the show a slightly schizophrenic look, amid the simple, sombre works that are even darker and more moody than usual, but bear the artist's personal stamp of individuality. *Weekend in Westport* is quite successful in the former category, and *Seascape*, *Green Fishermen* and *Monuments* in the latter. Drawings, mostly delicate pen and ink sketches, are more representational than the oils. (Until Feb. 25.)—J. G.

Debut of Sol Bloom

The Jane Street Gallery is presenting until Feb. 26 the first one-man show of Sol Bloom, comprised of subtle watercolors, oils and gouaches. Bloom, a self-taught painter, is primarily an abstractionist and colorist and at times his vital organization and brilliant colors produce invigorating and exciting compositions . . . but at other times his work is painfully inconsistent and undisciplined. We liked especially the well composed *Arrangement* and *Harbor* with its nice design and brilliant colors. —M. S.

Relational Painting

Fritz Glarner is again seen in New York, after a lapse of four years, at the Pinacotheca. His recent "relational paintings" reveal a definite advancement towards the goal that Glarner has always been concerned with . . . that of completing space determination of the circle and realizing the unity of the whole. The current works on view show that he has achieved a counterpoint of rhythmical volumes and balanced patterns that surpass in some ways his master Mondrian.

Glarner, perhaps the first painter to conform abstraction to the circular form, excels in the "tondo." Through vivid color and a vital interplay of planes he succeeds in projecting not only compositions that consistently bring the center of the circle to its circumference but also contain movement and spatial values. (Until Feb. 28.) —M. S.

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On My Rounds

By Margaret Lowengrund

Last June the First International Art Critics Congress was held in Paris. Our representative, James Johnson Sweeney, attended as American delegate. In a recent letter Mr. Sweeney announced the formation of the "Section Nationale Americaine de l'Association Internationale des Critiques d'Art." There will be another Congress next spring in Paris, and in the meantime comes a communication of welcome and assurance to prominent American critics that membership in the Association will benefit by the international *Bureau d'Information Artistique*, formed since the last meeting. All critical journals, catalogues and information pertaining to art criticism from all countries of the world will be collected and documented. . . . An extraordinary service for the benighted critic.

Some time back Elizabeth G. Kaye, concert-singer and painter, hoped to visit Brazil. She sang Brazilian folk-songs then, and still sings them—since she has made the voyage and brought back new songs and a galleryful of paintings. Last week, Brazil visited the Argent Galleries where her watercolors were on view; the Oxford accent of Arnaldo Vasconcellas, deputy consul general of Brazil, mingled with the Latin accents of the other guests of honor. His party included representatives from the UN, the American

Brazilian Association, the Brazilian Treasury Delegation, Brazilian Government Trade Bureau and the Brazilian Steamship Line. . . . Also present was the well-known composer Jayme Ovalle, who is a member of the diplomatic corps, and several American composers, just to round out the continental crowd.

Max Weber should be accustomed to honors. He was, however, as moved at the opening of his retrospective show at the Whitney Museum as anybody else. Of his numberless paintings throughout the galleries, he remarked, "They are like all my shildren, come home."

Ralph Mayer, expert on artists materials and their uses, is not only a hero to his professional and student public. His wife says she has lived with him for twenty years and still thinks he is great. The latest scientific work from his mind and pen, *The Painter's Craft*, is already in demand, and will be joining his *Artists Handbook of Materials and Techniques* on many bookshelves across the country.

Devotion may have its own reward. Surely nowhere can a more selfless devotion to culture be found than in the Picture Collection of the New York Public Library. For 25 years it has been quietly and brilliantly guided by Romana Javitz. It is a service for everyone, as evidenced by fan-mail from people who have used its growing files—people like housewives, newsstand own-

ers and stone-cutters from Vermont. . . . Painters and sculptors have discovered it, looking for ideas, documentary pictures or even textural phenomena. Among many, Ben Shahn, Loren MacIver, Edward Laning, Elizabeth Olds, Henry Koerner are regulars. Famous and obscure painting reproductions, FSA film stills, thousands of reference pictures are in the racks. These days Miss Javitz can hardly reach her desk amid the mountains of material in her labyrinth-like basement room. Collections are 80% contributed.

Traffic at the corner of Park Avenue and 57th Street is fairly well stymied by a handsome display in the windows of the International Business Machines building. The courtesy of the windows was given when the Marquise d'Po-testad, now visiting this country, had approached several museums to display a set of 49 beautiful dolls, French manikins representing 200 years of French fashions. As usual, I.B.M. discounts all credit for a sizable art enterprize.

The passerby who noted the display in the Irving Bank building, wrote to our editor and failed to mention the artist, has been acquitted. Two further postcards establish the identity of the painter, one from Gloria Calamar herself. She writes, "The 'terrific art' at the corner of 111th Street and Broadway was my work. . . . Surprise! I enjoy your column enormously, also the other criticisms you write." A nice way to hear from a Woodstock friend—by way of the Irving Bank.

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Seitz After Ten Years

William Seitz, professor of Art History and Aesthetics at the University of Buffalo, is currently exhibiting his subjective abstract watercolors at the Willard Gallery. Seitz, who has not had a one-man show in ten years, was employed by the Hewitt Rubber Company during the war as Chief Aircraft Fuel Cell Designer, and apparently this experience had a great influence on the painter who founded the Laboratory of Creative Design in New York. His recent watercolors indicate a skilled craftsman and designer, but the keen facility displayed at times defeats the artist's initial intent. Exceptionally pleasing is *Sense of Return* and the adroitly rendered *Abstraction: Plant*. (Until Feb. 26.)—M. S.

Sculpture Group

On the whole the National Association of Women Artists has a very strong sculpture group. The present exhibition at the Argent Galleries has some four-star pieces, notably, Elizabeth Model's *Head of Young Woman*, Jane Wasey's oak carvings and the simple ebony figure, *Earth Spirit*. Gwen Lux has two fine sculptures, Margaret Grigor's romantic bronze, *Capri Boatman* and Ethel P. Hood's sincere *Four Score Years*. It must be admitted Justine Ranson's *Repose* is somewhat trivial, and Frances Mallory Morgan's *Fine Feathers* both heavy-handed and heavy-footed. (Until Feb. 19.)—M. L.

Presenting Tom Bostelle

The Ferargil Gallery is currently presenting the first New York one-man show of Tom Bostelle, young Pennsylvanian paint dealer. The nineteen delicately rendered oils reveal a rather different approach that proves to be quite pleasing; they are both sentimental and romantic . . . amusing and provocative.

Bostelle concerns himself with sensitive portraits of young women, landscapes containing a curious dream-like quality, and highly realistic interiors. At times, his canvases convey a dry, refreshing humor, as is seen in the almost caricatured small oil, *The Prodigy*, and the gay composition, *The Dispute*, depicting the silhouetted figures of the Devil and apparently St. Peter in a hot argument. Bostelle employs the device of the shadow or silhouette quite often—even in his own self portrait. (Until Feb. 28.)—M. S.

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Spring Landscape: ERNEST LAWSON. At Parke-Bernet

Mixed Sales at Parke-Bernet Galleries

AFTER THE Andriesse paintings sale on February 24, illustrated in the last issue, fine arts will share the stage with decorative and practical ones at the Parke-Bernet Galleries. Four rather exceptional Renaissance Brussels tapestries will be included in the Mellon sale, to be held on the 25th and 26th, along with a small selection of British and Continental paintings including those of the Barbizon School.

A larger group of paintings will come up in the Stonborough sale on March 2, 3, 4 and 5. Among them are *Arab Warrior* by Delacroix, *Family Resting* by Couture, two figure pieces by Piazzetta, *Spring Landscape* by Ernest Lawson, *Mexican Peasant Women* by Tamayo, *Mexican Women with Children*

by Doris Rosenthal, *Night Club* by George Grosz and *Judith* by Arnold Böcklin, plus lithographs by Picasso and Pascin. Tapestries feature a Beauvais work after Bouché and Dumons (c. 1745) *Tenure Chinois La Foire*, a Lille verdure tapestry *Athene and Arachne*, and Brussels and Renaissance weavings.

French period furniture offers a Louis XVI carved and gilded *fauteuil* attributed to Jacob; a Louis XVI salon suite in Aubusson tapestry; a set of Louis XV carved walnut and needle-point *fauteuils*; and a large collection of seat furniture of Louis XV, Louis XVI, Directoire and later periods. An exhibition will be held from February 26.

Calendar of New York Art Auctions

February 16, 17, 18 and 19, Wednesday through Saturday afternoons. Parke-Bernet Galleries: French furniture and decorations, collection of the late Mrs. Arents, others. Parquetry designs and bronze doré mounts by F. Linke, Louis XV and XVI style wall scones, Italian Renaissance furniture including *cassoni*, *credence*, armchairs, Minton, Coalport and other table porcelain, Venetian and other table glass, Dresden and Meissen porcelain statuettes, pair of Vincennes white soft-paste porcelain groups by L. F. de la Rue, c. 1755. Now on exhibition.

February 16, Saturday afternoon. Kende Galleries: Japanese prints, property of David Petrick, others. Hiroshige's *Tokaido*—53 Views, landscapes from Yedo series, *The Marusei Tokaido* series and rain scenes; theatrical subjects by Shunsho; *The Actor as Silk Thread Seller* by Toyokuni; *Actor Prints* by Kiyonaga; *Delicate Beauties* by Harunobu; works by Koriyasa, Utamaro, Hokusai, Yeishi, Sugakudo. Modern prints by Hasui, Goyo, Onshi, Shoson, others. Books and catalogues on Japanese art. Now on exhibition.

February 24, Thursday evening. Parke-Bernet Galleries: Dutch and other Old Masters, British and American portraits, property of Mrs. Elizabeth Andriesse, Erick Bergmann, others. *Portrait of a Lady Holding a Necklace* by Hans Fries (Swiss, c. 1480-90); *The Holy Family and the Sparrow*, attributed to Raphael; *The Tax Collectors* by Van Reyerswaele; *The Betrayal of Christ, with a Fleeing Youth* by Correggio; *Boy with Apples*, given by Bredius to Rembrandt; *Interior with the Boors Saying Grace and Presentation at the Temple* by Jan Steen; *Landscape with Ferry Boat* by Salomon

Van Ruysdael; *The Visitor of the Betrathed* by De Hoogh; portraits by Konick, Bol, Netscher.

February 25 and 26, Friday and Saturday afternoons. Parke-Bernet Galleries: English and American furniture and decorations, property of Paul Mellon, estate of the late Elizabeth Sage Hare, others. Queen Anne, Georgian, Sheraton, Chippendale, Hepplewhite and Adam furniture. Decorations include Oriental Lowestoft and Flight porcelains, Barr & Barr Worcester armorial dinner services and pairs of *cache-pots*; Staffordshire and other lusterware; old English silver. Brussels Renaissance tapestries include *Queen Zenobia of Palmyra before Aurelian*, *Procession of Dido* (c. 1680) and *July and August* (17th century); pair of Brussels verdure weavings (c. 1700). Paintings from British and Continental schools include *La Paix* by Troyon. Exhibition from Feb. 19.

February 28 and March 1, Monday and Tuesday afternoons. Parke-Bernet Galleries: Art reference books; autograph letters and mss.; sporting and modern French illustrated books; first editions; sets of standard authors, from the estate of the late William Few Chrystie, others. Exhibition from Feb. 22.

March 2, 3, 4 and 5, Wednesday through Saturday afternoons. Parke-Bernet Galleries: French 18th and 19th century furniture and decorations; porcelains, faience, tapestries, paintings, property of Mrs. Jerome Stonborough, others. Exhibition from Feb. 26.

March 3, Thursday afternoon and evening. Kende Galleries: Old Masters of the Italian, Dutch, Flemish and British schools, collection of the late Oscar Bondy, Vienna, Austria. Exhibition from Feb. 26.



The Artist's Mother: REMBRANDT

Bondy Collection

AN INTERNATIONALLY known collection of paintings, that of the late Oscar Bondy of Vienna, will be sold at the Kende Galleries on the afternoon and evening of March 3. One of Hitler's first acts, when he entered Vienna in 1938, was to confiscate this collection and allocate it to his private museum in Linz. It was recovered by the American Army and some of the paintings still bear the labels with the "Museum" numbers on them.

Finest as a group are the Italian works, which include *Combat Between Roland Rodomonte* by Dosso Dossi that is recorded and illustrated in almost every standard work on Dossi or his period; a tempera panel of the *Adoration of the Magi* by Giovanni de Paolo; triptychs with gold backgrounds by the Master of the Aldobrandini Triptychs and Jacopo Landini di Casentino; a small work by Daddi; *Portrait of a Man* by Cariani; *Il Prete Genovese* by Strozzi; *The Philosopher* by Lorenzo Lotti; a portrait of the *Doge Grimani* by Tintoretto and several works by Magnasco.

From the northern Renaissance come four small alter panels by Hans Dürer, in perfect condition; an arched panel by Van Calcar, formerly in the collection of the Duke of Cumberland and described and illustrated by Friedlander in his *Old Netherlands Paintings*; a work by the Master of Frankfurt from the collection of the Duke of Anhalt-Dessau, also described and illustrated by Friedlander; a panel depicting an outdoor festival with Albrecht V and his wife Anna, by Hans Mulich, and a landscape by de Bles.

Bode suggests that the *Portrait of Rembrandt's Mother*, painted by Rembrandt in 1630, was originally given by the artist to a weaver of Tournai in payment for a length of material.

Among the French and English works are a portrait of the Marquise de Seigne by Drouais; a *Self Portrait and Resignation* (exhibited at the Metropolitan and once in the Rodman Wanamaker collection) by Sir Joshua Reynolds; Romney's *Mrs. Richard Thompson of Gloucester*, the counterpart of which is in Philadelphia's Johnson collection; and *View of Hampstead Heath* by Constable.

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A Modern Viewpoint

By Ralph M. Pearson

Orozco's Latest Mural

MEXICO CITY:—For an hour or more I sat on one of the hard stone benches in the great outdoor theatre among the very modern buildings of the Normal School in Mexico City and studied Orozco's new mural—the gigantic one done in silicate weatherproof colors which forms the backdrop for the outdoor stage. (The mural with its setting was reproduced in color in *Life* of November 22nd, 1948.) Having just come from the artist's familiar mural epics—in the Preparatory School, the Supreme Court Building and the Palace of Fine Arts—this vast new work was indeed a shock and a challenge.

Here was Mexico's foremost mural artist (and he still is that) repudiating the creed he announced in 1923 at the time of his first mural commission, and which he has followed consistently ever since. "My one theme is HUMANITY," he then said; "my one tendency is EMOTION TO A MAXIMUM; my means the REAL and the INTEGRAL representation of bodies in themselves and their inter-relation."

Jean Charlot, in a recent restatement of this creed, observed, "Orozco shares Posada's esthetic philosophy that rated emotion above craft, cared little for the delicate balancings of abstract art and much for the intricacies of the human heart." And before me was a major and imperishable creation metamorphosed into an abstraction, presumably with "delicate balancings" of colors, lines and spaces—and with symbols so obscure that only one could be easily recognized, the hanging body of a dead snake. Does the result justify the metamorphosis?

The first reaction of shock came from the violent discord of the mural as a whole with the 16th century carved doorway around which it is built. How could Orozco, the dauntless, battle-scarred defender of the artists' integrity, possibly accept this discord?

The next reaction was one of surprise and questioning at the dominantly linear character of his abstract design. It was a medley of lines, overlapping and tangled, that struck the observing eye, distracting it from and vitiating the effect of underlying color areas. Lines over color can maintain the plastic unity of the picture plane. But these lines, like wires, were pulled forward in some areas, while curved, pointed three-dimensional beams were injected between them pointing back into the pictorial deep space. Two-dimensional space design was thus destroyed by unrelated three-dimensional movement and I could find no justification for the resulting chaos.

In his human drama murals Orozco has been driven by a "paroxysm of emotion" which wrought out a functional design to suits its needs. When he attempts to recast design into the leading actor on his pictorial stage he plunges into esthetic waters beyond his depth, in which he does not yet know how to swim. Such was the announcement of the Normal School mural to this critic.

The Art Digest



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By JUDITH K. REED

Renaissance Flowers

"The Renaissance Painter's Garden" by Ruth Wedgwood Kennedy. 1948. New York: Oxford University Press. 30 pp. of text and 60 plates with notes. \$30.

A collector's volume, this beautifully produced luxury book invites one to take a very pleasant and stimulating visit through the expanding world of Italian Renaissance painting. Replacing a traditional tour in favor of exploring pursuit of an unhackneyed theme—the history, significance and symbolism of the flowers, fruit and foliage which variously appears in the paintings of the period—Miss Kennedy is a charming and informative guide in a fresh adventure through familiar territory.

With an admiring glance back to their Roman forebears, the Renaissance Italians created gardens in the image of another, outward room. The garden became so much an integral part of the house that its appearance was imitated in rooms used when outdoor living was not possible. And since the Renaissance was a period of great inquiry, the painters mirrored not only the beloved garden itself but the new interest in the things that grew in it.

In the introduction we learn what flowers became part of the sacred Christian legend and which belonged to pagan mythology, as well as the history of the popular fanciful blooms and those which carried famous literary illusions. These beautiful symbols the Renaissance painters enriched and developed, adding new ones of their own invention or of their observation in the fields where they looked with the eyes of a romantic naturalist.

After this introduction the author comes to the heart of her study—60 plates reproducing details of famous and lesser known Renaissance paintings, together with notes on the origin of each garden passage. Throughout, the makeup and type design of the volume is as pleasant as its subject.

Book Briefs

Harper & Brothers has launched a new department, Harper's Art Library which will publish illustrated art volumes with text by noted authorities. Directed by Miss L. Joan Daves, the books will include numerous color reproductions printed from original plates in Holland and Switzerland. They will sell from \$2.50 to \$5.00 each. The first group of books under the Library imprint will be ready February. This includes Drawings and Watercolors of Dürer; a study, in 8-color, full-size reproductions, of Van der Weyden's *Pieta*; and volumes on Vermeer and

Gainsborough. The latter books will inaugurate a series on Masters of Painting in which it is planned to present work of 100 European painters.

Art book collectors with an unusually flush library budget will be interested in the recent French publication *Degas et son Oeuvre* by P. A. Lemoisne, a 4-volume work reproducing all the known paintings and pastels by Degas, together with text, biography and bibliography. Issued in a limited edition of 980 copies, the books are sold as a boxed set for \$160 and are available in this country through Robert M. Leylan, 125 East 56th Street, New York 22, N. Y. Three more volumes in the series, covering all the known drawings, monotypes, sculpture and prints are now in preparation.

Deflation note: For those who haven't discovered it themselves, we are pointing out that a recent decision by Tudor Publishing Co. has brought about a 50% price reduction in the cost of two popular art series: the *American Artists Group* series of 20 monographs, and the 40 titles in *The Collection Les Maitres*, now imported from Braun & Cie in France in large quantities. Both groups of books now sell for 50 cents each.

Virginia Hersch, wife of artist Lee Hersch, is the author of *To Seize a Dream*, a new novel based on the life of Delacroix, published by Crown.

Visson Directs Competition

Vladimir Visson, Wildenstein's director of exhibitions, has been appointed director of the \$30,000 Hallmark Franco-American art competition. The competition is sponsored by Hall Brothers, Inc., Kansas City greeting card manufacturers, who will use some of the paintings in reproduction on Christmas cards. Exhibitions will be held in New York and Paris, then tour this country. Details as to when, where, why and how will be announced soon.

At Pen and Brush

Charlotte Whinston's exhibition of oils and watercolors, at the Pen and Brush Club, was a lively as well as substantial affair. Her figures, landscapes and still lifes in oil are generally rich in pigment and sound in construction, while the watercolors are wet and free. In the former medium we checked a wistful *Old Clown with Balloon*, two *Circus Performers* in rhythmic motion, a pale *Studio* and vivid *Girl in Red Jacket*. Birds figure largely in the watercolors, among which *Out on a Limb* is particularly well-arranged.—J. G.

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Chicago-Artists Annual

[Continued from page 12]

the crown of the youthful Marion Perkins.

Chicago's "primitives," outstanding not only here but in the whole American scene, T. A. Hoyer and Julia Thecla, both are vividly in evidence. Thecla's *Confusion of Christmas*, alive with fantastic lights and baubles, arranged in abstract pattern, and Hoyer's *Winter Night* and *A Dream Is Coming True*, both trailing clouds of glory from his Danish homeland, are fairy fantasies.

Fritzi Brod's *Hats*, atop the heads of two young girls, further adorned with feathery veils, is also of the substance of dreams.

Realistic and bold, after the manner of the Little Dutchmen, whom she has so freely and effectively translated into the American idiom, is Macena Barton's *Bread*.

Eugenie F. Glaman, the Rosa Bonheur of the Chicago stock yards, offers *Tomahawk*, a royal bull in the spotlight, surrounded by an admiring throng of sporting men and women, as traditional in the lives of Chicago millionaires as the Art Institute itself. Mrs. Glaman conveys something of the glamor of the Spanish bull ring without the gore.

Salcia Bahnc's *The Wandering Jew* catches the modern spirit of the restless who have not yet found the peace they have sought since the Dispersion. She is animated by a spirit akin in modern art to Marc Chagall's.

Gertrude Abercrombie offers a cute *Self Imprisonment*, a girl in something the same plight as the hero of the ditty who "got stuck fast in yesterday." Droll, too, is Peggy Plamer Burrows' *Bes-Bun*, a little group of youngsters making the best of a world that isn't wholly ideal.

The Albright twins, Ivan and Zsissy, are present in work characteristic of their recent manners, Zsissy with a long and wide expanse of water front, *Yaquima Bay, Oregon*, and Ivan with two portraits, each fantastically set in an intricate, lacey pattern of still life, *Self Portrait* and *Father Adam*.

The erudite Mr. Schniewind, who selected the prints in the exhibition, is

proud of a few discoveries he has made among little known Chicago artists with pen and pencil, particularly the prize-winning drawing, *Lonely Man* by Altschuler. He points with justifiable pride, too, to a color etching, *The Forest* (surely haunted) by Vera Berdich.

The Indian Heritage

[Continued from page 15]

yellow, a sudden flash of scarlet, an accent of malachite green to contrast with dark masks or depths of resplendent reds. *The Sacred Buffalo*, alone is carried out with no color, but becomes an impressive beast in its incredibly rich textures of heavy, white coat. (Until Mar. 5.)—MARGARET BREUNING.

Evelyn Marie Stuart Says:

Why not start the New Year right in the art field by doing away with juries altogether, and especially those spurious ones composed of committees from the executive staff of some museum? Artist juries were bad enough, being biased toward performances similar to their own, but layman juries are worse, being as incompetent as judges of painter technique as they are of the techniques of surgery. A layman in any line can judge no further than results, which, while the main thing in the long run, bars acceptance of advanced processes or procedures. If not artists or laymen, then who should judge art exhibitions? Well, since every painter of professional status belongs to some professional group, let each of these groups select the best performance of each of its members, by vote of the group, and let this collection be sent as the entry of the group to the national shows in our big museums. Also, there should be galleries set aside in each museum for students and amateurs for the benefit of museum directors, since they obviously incline to the acquisition of half-baked performances, derivative experiments and unrealized efforts of emotional adolescents.



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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Atlanta, Ga.

5TH ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE & PRINTS BY NEGRO ARTISTS. Apr. 3-May 1. Atlanta University. Jury. Purchase awards. Entry blanks due Mar. 15. Work due Mar. 19. For blanks and further information write Art Exhibition Committee, Atlanta Univ., Atlanta, Ga.

Indiana, Pa.

6TH COOPERATIVE ART EXHIBITION. Apr. 23-May 23. State Teachers College. Open to all artists. Media: oil, watercolor, tempera. Jury. Prizes and purchases. Entry fee \$5. Entry cards due Mar. 21. Work due Mar. 28. For further information write Orval Kipp, Dir., Art Dept., State Teachers College, Indiana, Pa.

Jersey City, N. J.

PAINTERS & SCULPTORS SOCIETY OF NEW JERSEY ANNUAL MEMBERS EXHIBITION. Apr. 1-30. Jersey City Museum. Open to all artists. Media: oil, watercolor, black & white, sculpture. Jury. Awards. For further information write Ward Mount, 74 Sherman Place, Jersey City, N. J.

Laguna Beach, Calif.

8TH NATIONAL PRINT EXHIBITION OF LAGUNA BEACH ART ASSOCIATION. Apr. 23-May 29. Laguna Beach Art Gallery. Open to American artists. Media: block prints, engravings, etchings, lithographs, monotypes, silk screen. Jury. Prizes total \$105. Entry fee \$1. Entry cards and fee due Apr. 20. Work due Apr. 23. For further information write R. L. Babcock, c/o Laguna Beach Art Association, Laguna Beach, Calif.

New York, N. Y.

ANNUAL EXHIBITION NATIONAL SERIGRAPH SOCIETY. Mar. 28-May 7. Serigraph Galleries. Open to all artists. Jury. Prizes. Entry fee \$1 for non-members. Work due Mar. 1. For further information write Doris Meltzer, Dir., Serigraph Galleries, 38 W. 57th St., New York City 19.

123RD ANNUAL EXHIBITION. National Academy of Design. Juried & Invited. Second Section, Watercolor, Graphic Art, Architecture. Mar. 31-Apr. 13. Work due Mar. 1. For further information write National Academy, 1083 Fifth Ave., New York City 28.

Philadelphia, Pa.

10TH ANNUAL COLOR PRINT EXHIBITION OF AMERICAN COLOR PRINT SOCIETY. Mar. 11-30. Print Club. Original prints in color. Jury. Honorable mentions. Entry fee \$2 to non-members. Entry cards due Feb. 26, sent to Wuanita Smith, Treas., 1010 Clinton St., Philadelphia. Work due Feb. 26, sent to Print Club, 1614 Latimer St., Philadelphia, marked for American Color Print Society.

26TH ANNUAL EXHIBITION OF ETCHING. Apr. 8-29. Print Club. Media: etching, dry-point, mezzotint, aquatint, engraving made during 1948-9. Jury. Prize: \$75. Entry fee 75c. Entry cards due Mar. 22. Work due Mar. 24. For further information write Print Club, 1614 Latimer St., Philadelphia 3.

Tulsa, Okla.

4TH ANNUAL NATIONAL AMERICAN INDIAN PAINTING. May 3-July 3. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. All media. Jury. Prizes. For further information write Dorothy Field, Philbrook Art Center, 2727 Rockford Rd., Tulsa, Okla.

Wichita, Kan.

DECORATIVE ARTS-CERAMICS ANNUAL. Apr. 16-May 15. Wichita Art Association. Open to all living American craftsmen. Media: textile weaving, silversmithing, jewelry and metalry, ceramics, ceramic sculpture. Jury. Prizes. Entry fee \$2. Work due Mar. 31. For further information write Mrs. Maude Schollenberger, 401 N. Belmont Ave., Wichita, Kan.

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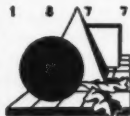
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mation write Richard B. Hough, Chair-
man, Western Michigan Exhibition, 230 E.
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Knoxville, Tenn.

ANNUAL EXHIBITION, Apr. 17-May 5,
Knoxville Art Centre. Open to residents
of Tenn. living in counties east of and in-
cluding Scott, Fentress, Cumberland, Bled-
soe, Hamilton and former residents of
Knoxville. Jury. Work due Apr. 2. For
further information write Ted Burnett,
Exhibition Chairman, Knoxville Art Centre,
213 S. Gay St., Knoxville, Tenn.

Minneapolis, Minn.

CENTENNIAL MINNESOTA, June 1-30,
Dayton Co. Open to artists working in
Minn., Wis., Iowa, N. Dak., S. Dak., Mont.,
Upper Mich. and all artists born in Minn.
Media: oil, watercolor, gouache, tempera.
Subject to be of Minnesota life—executed
during past 2 years. Jury. Prizes total
\$10,000. Work received Apr. 1-15. For fur-
ther information write "Centennial Minne-
sota," The Dayton Co., Minneapolis 2, Minn.

New Haven, Conn.

48TH ANNUAL EXHIBITION OF NEW
HAVEN PAINT & CLAY CLUB, Apr. 4-
23, New Haven Free Public Library. Me-
dia: oil, watercolor, sculpture, black and
white. For further information write La-
vonne W. Gamsby, Orange Center Road,
Orange, Conn.

Newark, N. J.

24TH ANNUAL EXHIBITION WORK OF
NEW JERSEY ARTISTS. First Section,
Oils, Mar. 1-31; work received Feb. 23, 24.
Second Section, Watercolors, Sculpture,
Apr. 4-29; work received Mar. 29, 30.
Jury. Cash awards. Entry fee \$1. For fur-
ther information write Mr. Lute Pease,
Chairman of Exhibition Committee, New-
ark Art Club, 38 Franklin St., Newark 2,
N. J.

Omaha, Nebr.

2ND ANNUAL CENTRAL STATES
GRAPHIC ARTS EXHIBITION, May 4-
June 5, Joslyn Art Museum. Open to art-
ists of Ark., Colo., Ill., Iowa, Kans., La.,
Minn., Mo., Nebr., N. Dak., Okla., S. Dak.,
Tex., Wis., Wyo. Media: drawings, prints.
Jury. Purchase awards. Work due Apr.
18. For further information write Mrs.
David S. Carson, Joslyn Memorial Art
Museum, Omaha, Nebr.

Rockford, Ill.

25TH ANNUAL ROCKFORD & VICINITY
ARTISTS' EXHIBITION, Apr. 4-May 1,
Burpee Art Gallery. Open to persons liv-
ing within radius of 90 miles exclusive
of Chicago and Milwaukee. All media.
Jury. Prizes. Fee \$2 plus \$5 membership
dues. Entry cards and work due Mar. 16.
For further information write Florence
Miller, 737 N. Main, Rockford, Ill.

Sioux City, Iowa

IOWA MAY SHOW, April 30, Sioux City
Art Center. Open to anyone who votes in
Iowa. Media: oils. Jury. Cash prizes. Work
due at Art Center, 613 Pierce St., Apr. 15.
For further information write Mrs. Nich-
olas O'Millnuk, American Association of
University Women, Sioux City.

Tulsa, Okla.

9TH ANNUAL EXHIBIT OF OKLAHOMA
ARTISTS, Apr. 5-May 1, Philbrook Art
Center. Open to all artists whose legal
residence is Okla. Media: oils, watercolors.
Further information write Bernard Frazier,
Philbrook Art Center, 2727 Rockford Rd.,
Tulsa, Okla.

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write Dean Rexford Newcomb, College of
Fine & Applied Arts, Room 110, Architec-
ture Bldg., Univ. of Illinois, Urbana, Ill.

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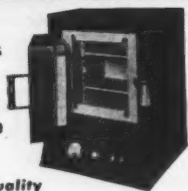
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SCOTT WILLIAMS, JOHN G. WOLCOTT.

It Will Pay You to Belong

Within the next week all paid-up members of the League will be receiving our list of dealers who are granting discounts to those holding our member's cards.

More than 120 dealers from east to west coast have agreed to give them discounts of 10% on artists materials and 15% on frames. It is understood that in consideration of these advantages this is to be entirely a cash business. Figure it out for yourself. The League is something which will pay you financial dividends besides all those intangible things such as advice on copyrights, contracts, taxes and many other matters which the artists invariably encounter.

Membership in the League is something you really cannot afford to be without. And the League needs you, for in our co-operation there is strength. It enables us to do those and other things for you. Be careful not to let your membership lapse.

Mrs. F. A. Williams

The many friends of Frederick Allen Williams, Chairman of our New York Chapter, will be grieved to learn of the passing of his mother, Mrs. F. A. Williams. Mrs. Williams will be remembered for her assistance at the shows of the New York Chapter and at those of the Veterans Society of which her son has for some years been president.

The Board of the League extends to Mr. Williams its heartfelt sympathy for his great loss.

Cheerful Words

Sometimes it seems that it rains and rains and the wind is never weary—like when we helped one of our members in a very difficult case. Never a word of acknowledgement came from him, and year before last one of his offerings to our New York Show was rejected. He wrote us a letter which would have curled our hair, had we enough to curl, and resigned from the League. He went out closing the door with a bang. But the next year he came back again. He had another problem, and again we extended a helping hand. And again, he forgot to thank us.

Then there is another kind of people. Some of these make us know that behind those clouds the sun is still shining. In fact, it heartens us so that we cannot resist printing the nice letter we had from Miss Lyn Godwin of Flushing, New York, who we helped through a rather difficult situation. She writes us:

"May I thank you for your very kind and prompt attention to my problem last week. It was handled so beautifully and everyone was satisfied. Finesse par excellence. It is so nice to know there is some one like you backing the artists. We artists need you. I have heard so much of the good you have done and are doing. Now I, too, cannot speak highly enough about it. If in any way I can further express my gratitude and appreciation, won't you please let me know. With blessing and all good wishes for your continued success in this great work."

We know we are going to like Miss Godwin a lot. We wish there were more of her kind in the world. What a lovely place it would be. This is our appreciation of her.

Opening Other's Mail

Some time ago we had occasion to bring about a settlement of a case between an artist, a dealer and a publisher. The publisher had written the artist and addressed it in care of the dealer. In this letter he enclosed a nice sized check as an advanced payment for the publication of another painting, but for an entirely different purpose.


This dealer opened this letter, which he had no right to do, and when he saw the check, his eyes bulged. He called the artist and demanded half of it, as he had been instrumental, he claimed, in selling a previous painting, although for a different use. The aforesaid, enterprising, if not what we'd catalogue as a highly reputable dealer, assumed he owned this artist, lock, stock and barrel, so far as this dealer is concerned.

This particular case brought up an interesting point—the opening of mail intrusted in his care. Uncle Sam doesn't encourage this sort of practice. In fact, he dislikes it, and if you are ever

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troubled that way or you have any knowledge of such incidents, it will help the cause of all artists if you report it to us.

We were able to get this straightened out amicably and the artist will not be the exclusive property of any dealer—unless he makes a special contract to that effect.

Social Security

One of our members, who is not so young any more, recently let out a great holler about Social Security. He is far from being enthusiastic about it and he is not restrained in his observations.

This member was recently importuned to take on a class in one of the New York art schools, a few hours one day a week. After he had made four appearances and his students were most enthusiastic about his instruction and he was feeling quite pleased with his reception, he received a questionnaire to be filled out. This wished to know all about his forebears, nationality—maybe his color, we can't remember—but it was quite obligatory that he tell all about himself, and his parent's full names, etcetera and etcetera, so that a Social Security card could be made out for him.

Now he didn't want a Social Security card. He had as much use for one as a dog would have for an extra tail, but he had to take it whether he wished it or no. All the little credits he might acquire from now on to his life's expectancy would not be enough to buy white gloves for his pall-bearers.

He has the further worry about what to do with it and already has lost it. He has an idea it must figure in his report to Uncle Sam's tax collectors. He's afraid he may become known only as a number, and he can't remember that. The last we saw of him he told of receiving another slip which he must put with the card and for the life of him he can't lay his hands on that card. So he asked us, "What the hell?," and for the life of us we couldn't answer. We've answered most every other kind of question from our members. If any one can help us out, send in the answer, and we can tell them where they can acquire a Social Security card mighty cheap—if Uncle Sam will permit.

New York City Hall

Your League has taken an active interest in the preservation of New York's City Hall, one of the architectural gems of the country. The City Fathers were jolted a bit when a large segment fell off, thereby creating a serious hazard to passers-by.

This has brought about a careful inspection of the condition of its walls which disclosed the inescapable fact there was much deterioration throughout its facings. In fact, the most sanguine of the experts are agreed there must be at least a 60% replacement of the damaged and crumbling stones. It is rather obvious the remaining 40% can hardly withstand much longer the ravages of time and weather.

It must be evident that to preserve this beautiful structure, the entire surface should be replaced. The cost of this, it is estimated, will not be greater than taking out and replacing those which should immediately be looked after. In this latter event it could present at best a rather mottled, uneven and unsatisfactory appearance.

Our belief coincides with the unanimous opinions of the foremost architects and engineers that to do it right the face of those walls should all be replaced and the original architecture of this beautiful building will be as it was originally built. Something must be done, and soon.

On the Subject of Inflation

Since three members have sent in the clipping from the New York Herald Tribune's "Twenty Years Ago" feature on its editorial page, it would seem this particular item holds more than passing interest. It bore a Paris dateline, and we quote:

"A picture by Cézanne bought for \$20 a few years ago, brought \$15,000 at a recent auction. Ninety-three other modernist pictures bought by a collector for \$1,355 sold for \$136,000."

While we are all so hot and bothered about inflation, take a look at the real thing. What do you presume made that Cézanne bring 750 times more in the space of a few years, or what was pumped into them that increased the collective worth of the others more than 100 times? Ballyhoo costs money, but Barnum found it did the job.

—ALBERT T. REID.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Art Institute To Mar. 9: Inaugural Exhibitions in New Building.

ALBANY, N. Y.
Institute of Art To Mar. 6: American Drawing Annual.

ANDOVER, MASS.
Addison Gallery To Mar. 13: "Material & Immaterial."

ATLANTA, GA.
High Museum Feb.: Watercolors from Vase Galleries, Boston.

BALTIMORE, MD.
Museum of Art To Feb. 27: *Elie Nadelman, Sculpture*.
Peale Museum To Feb. 27: Paintings of Philip Tilyard.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy Feb.: National Biennial Textiles, Ceramics.

BOSTON, MASS.
Belvedere Gallery Feb.: Drawings, Paintings, Sculpture.

BROWN GALLERY To Mar. 5: Walter Kays.

COPYRIGHT SOCIETY To Feb. 25: Eliot Pierson Beveridge, Watercolors.

DOLL & RICHARDS To Feb. 19: Watercolors by O'Hara.

GUILD OF BOSTON ARTISTS Feb. 21-Mar. 5: Loring W. Coleman, Jr.

HOLMAN'S PRINT SHOP Feb.: Fine Prints, Old Maps, Americana.

INSTITUTE OF CONTEMPORARY ART Feb.: Surrey American Painting.

MUSEUM FINE ARTS From Feb. 24: Charles Gabriel Gleyre Drawings.

VASE GALLERIES Feb.: Contemporary American Painting.

WIGGIN GALLERY, Public Library Feb.: Drawings by Muirhead Bone.

BUFFALO, N. Y.
Albright Gallery To Mar. 2: *Harold & Dr. Charles Olinsted.*

CAMBRIDGE, MASS.
Four Museum Feb.: Photos Ancient Mural Paintings of Japan.

CHICAGO, ILL.
Art Institute To Mar. 20: Chicago & Vicinity Artists Annual.

ASSOCIATED AMERICAN ARTISTS Feb.: Gyuri & Juliet Kepes.

BORDEN GALLERY Feb.: Emerson Woolfer.

BUTTON GALLERY Feb.: W. Russell Flint.

CHICAGO GALLERIES ASSOCIATION Feb.: Nina Griffen; Irma Koen.

FIELD GALLERIES Feb.: Darrel Austin.

FINDLAY GALLERIES To Mar. 3: Chicago Society of Etchers Show.

GALLERY STUDIO Feb.: Godfrey Lundberg, Pictorial Photography.

LITTLE GALLERY Feb.: Violet Fogle; Margaret Craft.

MANDEL GALLERIES From Feb. 21: Artists League of Midwest Show.

PALMER HOUSE GALLERIES To Mar. 3: Work by Hermann.

PUBLIC LIBRARY Feb.: Freeman Schoolcraft, Sculpture.

CINCINNATI, OHIO
Art Museum To Mar. 15: Charles Cutler, Ralston Crawford.

CLEARWATER, FLA.
Art Museum Feb.: Charlotte Artists.

CLEVELAND, OHIO
Art Museum Feb.: Georges Braque; Pompeian Art from Louvre.

COLORADO SPRINGS, COLO.
Fine Arts Center To Mar. 13: "A New Direction in Intaglio."

COLUMBUS, OHIO
Gallery of Fine Arts To Mar. 13: Painting Toward Architecture.

DALLAS, TEX.
Museum Fine Arts Feb.: Contemporary American Drawings.

DAYTON, OHIO
Art Institute From Feb. 25: Drawings by Henri Matisse.

DENVER, COLO.
Art Museum Feb.: Cornelis Ruytenberg.

DETROIT, MICH.
Institute of Arts To Mar. 27: Etchings by John Marin.

KANSAS CITY, MO.
Nelson Gallery To Mar. 6: Contemporary New England Painting.

LOS ANGELES, CALIF.
County Museum Feb.: Eastman Johnson, Winslow Homer.

COWIE GALLERIES Feb.: Sol Wilson.

BORIS DEUTSCH GALLERY Feb.: Modern Paintings.

ESTHER'S ALLEY GALLERY Feb.: Group Exhibitions.

HATFIELD GALLERIES Feb.: French & American Paintings.

STENDALH GALLERIES Feb.: Ancient American & Modern French Art.

TAYLOR GALLERIES Feb.: Contemporary American Paintings.

VIGRENO GALLERIES Feb.: Contemporary American Paintings.

WEBB GALLERIES Feb.: Japanese Wood-blocks & Drawings.

LOUISVILLE, KY.
Speed Museum Feb.: 40 Master Prints Before 1700.

MADISON, WIS.
Univ. Union To Mar. 30: 27 Masterpieces from Metropolitan Museum.

MANCHESTER, N. H.
Currier Gallery Feb.: Italian Religious Paintings.

MIAMI, FLA.
Terry Institute To Feb. 25: Tschachnars.

MILWAUKEE, WIS.
Art Institute Feb.: Milwaukee Print-makers Annual.

MINNEAPOLIS, MINN.
Walker Art Center To Mar. 13: "A New Direction in Intaglio."

MONTCLAIR, N. J.
Art Museum To Feb. 20: Contemporary Chinese Paintings.

MONTREAL, CANADA
Museum Fine Arts To Mar. 10: Philip Surrey; Louise Gadois.

NEW ORLEANS, LA.
Delgado Museum Feb.: Modern Church Art; Local Sculptors.

NEWARK, N. J.
Newark Museum Feb.: 18th & 19th Century Paintings.

NORFOLK, VA.
Museum of Arts Feb.: Oil & Watercolor Regional Annual.

PASADENA, CALIF.
Art Institute Feb.: 300 Years of Drawing.

PHILADELPHIA, PA.
Academy Fine Arts To Feb. 27: Oils & Sculpture Annual.

ART ALLIANCE To Feb. 27: Oils by Norman Carton.

CONTEMPORARY ART ASSOC. To Mar. 2: Watercolor Exhibition.

DE BRAUX GALLERY Feb.: Jacques Falcou.

MCCLEES GALLERY Feb.: Portraits by Anthony Carrell.

MOORE INSTITUTE To Feb. 24: Benton Spruance.

MUSEUM OF ART Feb.: Portraits of Benjamin Franklin.

PRINT CLUB Feb.: Wood Engraving, Woodcuts, Block Prints Annual.

WOODMERE GALLERY To Mar. 13: Regional Art Centers.

PITTSBURGH, PA.
Carnegie Institute To Mar. 9: Assoc. Artists of Pittsburgh.

PORTLAND, ORE.
Art Museum Feb.: William Blake's "Book of Job."

PROVIDENCE, R. I.
Museum of Art To Mar. 9: "Ism" in Art Since 1800.

RICHMOND, VA.
Museum Fine Arts To Feb. 27: Paintings by Coicles & Speight.

ST. LOUIS, MO.
City Art Museum Feb. 25-Mar. 21: Oskar Kokoschka.

ST. PAUL, MINN.
Gallery of Art To Mar. 13: Antonio Franconi; Louis Shanker.

SACRAMENTO, CALIF.
Crocker Gallery Feb.: Old Masters, Paintings & Drawings.

SAGINAW, MICH.
Saginaw Museum Feb.: Waldo Peirce.

SAN FRANCISCO, CALIF.
City of Paris To Mar. 2: Dorr Bothwell; Farwell Taylor.

DE YOUNG MUSEUM Feb.: John Marin.

LABAUDT GALLERY To Feb. 25: Leo Stillwell; Frank Lobdell.

LEXION OF HONOR Feb.: Contemporary American Acquisitions.

MUSEUM OF ART To Feb. 20: James Corbett; Emmy Lou Packard.

SANTA FE, N. M.
Art Museum Feb.: Colista Dowling; Liza Witt.

SEATTLE, WASH.
Art Museum To Mar. 6: Early Christian & Medieval Art.

SPRINGFIELD, MASS.
Smith Museum Feb.: Prints & Drawings by Kuniyoshi.

MUSEUM FINE ARTS To Feb. 20: Young Boston Artists.

SYRACUSE, N. Y.
Art Museum Feb.: American Provincial Paintings.

TAOS, N. M.
LaFonda Gallery Feb.: New Talent in Taos.

TORONTO, CANADA
Art Gallery Feb.: English Watercolors, Bacon Collection.

TULSA, OKLA.
Philbrook Art Center Feb.: Modern French Masters.

UTICA, N. Y.
Munson-Williams-Proctor Feb.: Prints by Hogarth, Constable.

WASHINGTON, D. C.
Arts Club Feb. 20-Mar. 11: Watercolor Club Members Show.

AVC Art Gallery To Mar. 4: Work by Theresa M. Schwartz.

NATIONAL GALLERY From Feb. 20: American Paintings Collection.

PHILLIPS GALLERY To Mar. 7: Prints, Dautner to Matisse.

PUBLIC LIBRARY Feb.: Jean Lanigan, Paintings & Drawings.

SMITHSONIAN INSTITUTION Feb.: Miniature Painters Annual.

WATKINS GALLERY Feb.: Contemporary Cuban Paintings.

WHYTE GALLERY Feb.: Herman Maril.

WEST PALM BEACH, FLA.
Norton Gallery From Feb. 25: Oil & Sculpture Annual.

WICHITA, KANS.
Art Association To Feb. 25: Engraving Riverston.

WORCESTER, MASS.
Art Museum To Mar. 27: Portraits of Women, 15-20th Centuries.

YOUNGSTOWN, OHIO
Butler Institute Feb.: Traveling Watercolor Show.

NEW YORK CITY

A. C. A. GALLERY (63E57) To Feb. 26: Group Show.

A-D GALLERY (130W46) To Feb. 25: Young Talent.

AMERICA HOUSE (485 Mad.) To Feb. 23: Home Design.

AMERICAN BRITISH ART CENTER (44W 56) To Feb. 26: Hans Harloff; Feb. 21-Mar. 12: Charles Shanc.

ARGENT GALLERIES (42W57) Feb. 21-Mar. 5: Edith Abbot; Mario Bacchelli.

ARTISTS GALLERY (61E57) To Feb. 25: Marcel Jean.

ASSOC. AMERICAN ARTISTS (711 Fifth) To Mar. 5: Nicolai Cikovsky.

BABCOCK GALLERIES (38E57) To Mar. 5: Elias Newman.

BARBIZON-PLAZA GALLERIES (101W58) To Feb. 27: Ethel Woodward.

BARZANSKY GALLERIES (664 Mad.) To Mar. 1: Group Show.

BINET GALLERY (67E57) To Feb. 28: Impressionists.

BOTANICAL MUSEUM (Bronx Pk.) Feb.: Elizabeth Lansdell Hammell.

BROOKLYN MUSEUM (E. Pkwy.) To Apr. 17: Chinese Metalwork.

BUCHHOLZ GALLERY (32E57) Feb. 15-Mar. 6: Kurt Roesch.

CARLEBACH GALLERY (937 Third) Feb. 21-Mar. 5: Themat.

CENTURY ASSOCIATION (7W43) Feb.: Trend in Modern Painting.

CHARLES-FOURTH GALLERY (51 Chas.) To Feb. 24: Ralph Dubin.

CONTEMPORARY ARTS (106E57) To Mar. 11: Mid-Season Retrospection.

DOWNTOWN GALLERY (32E51) To Mar. 5: William Brice.

DURAND-RUEL (12E57) Feb.: Books Illustrated by French Artists.

DURLACHER GALLERY (11E57) To Feb. 26: Samuel Palmer.

ERAN GALLERY (63E57) To Feb. 28: Frederick Sommer.

EGGLESTON GALLERIES (161W57) To Feb. 26: Annual Group Show.

8TH ST. GALLERY (33W8) To Feb. 27: Gotham Painters.

EMMERIK GALLERY (662 Lex.) To Feb. 21: The Child in Painting.

FEIGL GALLERY (601 Mad.) To Mar. 5: Oskar Kokoschka.

FERRAZIL GALLERY (63E57) To Feb. 26: Tom Hostelle.

FRENCH EMBASSY (934 Fifth) From Feb. 19: French Popular Art.

FRIEDMAN GALLERY (20E49) Feb.: Anthony Guptner.

GALERIE ST. ETIENNE (46W57) Feb. 17-Mar. 12: Eugene Spiro.

GARRET GALLERY (47E12) Feb.: Garret Evening Group Annual.

GRAND CENTRAL GALLERIES (55E57) Feb. 21-Mar. 5: Hugo Robus. (15 Vand.) To Feb. 24: Pastel Portraits.

HARLOW GALLERY (42E57) To Feb. 28: Dwight Shepler.

HUGO GALLERY (26E55) To Feb. 28: Peccoy.

JANE ST. GALLERY (760 Mad.) To Feb. 26: Sol Bloom.

JANIS GALLERY (15E57) To Mar. 12: 20th Century Paintings.

JEWISH MUSEUM (Fifth at 92) Feb.: Elias Newman; Rivkah Rieger.

KENNEDY (785 Fifth) Feb.: John Taylor Arms; Stow Wengenroth.

KLEEMANN GALLERIES (65E57) To Feb. 28: Rouault.

KNOEDLER GALLERIES (14E57) To Feb. 26: "The Far West."

KRAUSHAAR GALLERIES (32E57) Feb. 21-Mar. 12: Iver Rose.

LAUREL GALLERY (108E57) To Feb. 26: Watercolors, Sculpture.

LEVITT GALLERY (16W57) To Mar. 5: Herbert Barnett.

JULIEN LEVY GALLERY (42E57) To Mar. 15: Paul Delvaux.

LIPTON GALLERY (791 Lex.) To Mar. 10: Stefa Brillouin.

C. T. LOO (41E57) Feb. 16-Mar. 16: Chinese Frescoes, Sung.

CAMILLA LUCAS (36W47) To Feb. 25: 1000 French Color Prints.

LUYBER GALLERIES (112E57) To Feb. 26: Leon Karp.

MACBETH GALLERY (11E57) Feb.: Contemporary American Artists.

MARQUE GALLERY (16W57) Feb. 14-Mar. 5: Hantman, Paintings.

MATISSE GALLERY (41E57) Feb.: Henri Matisse.

METROPOLITAN MUSEUM (Fifth at 82) Feb.: Far & Near Eastern Art.

MID-CENTURY GALLERY (343E86) Feb.: Group Show.

MIDTOWN GALLERY (605 Mad.) Feb. 21-Mar. 12: Cecile Belle.

MILCH GALLERIES (55E57) From Feb. 21: Louis di Valentin.

MORGAN LIBRARY (33E36) To Mar. 19: Piranesi Drawings.

MUSEUM MODERN ART (11W53) To Mar. 6: Architectural Designs.

MUSEUM NATIONAL HISTORY (Cent. Pk. W. at 77) To Feb. 22: Ethelynde Smith.

MUSEUM NON-OBJECTIVE PAINTING (1071 Fifth) To Mar. 13: Group.

NEW SCHOOL (66W12) Feb. 19-Mar. 1: 19th-20th Cent. French Painting.

N. Y. CIRCULATING LIBRARY OF PAINTINGS (51E57) Feb.: Contemporary & Old Masters.

HISTORICAL SOCIETY (Cent. Pk. W. at 77) To May 8: Three Centuries of New York in Watercolors.

NEWHOUSE GALLERIES (15E57) Feb. 15-Mar. 12: Angua Enters.

NEWMAN GALLERY (150 Lex.) Feb.: Watercolors & Drawings.

NEWTON GALLERY (11E57) To Feb. 26: Chas. E. Willette.

NIVEAU GALLERY (63E57) Feb. 15-Mar. 3: Mario Bacchelli.

NORLYST GALLERY (59W56) To Feb. 26: Kenneth Campbell; Feb. 21-Mar. 5: Hilde Foss.

PARSONS GALLERY (15E57) To Mar. 5: John Stephan.

PASSEDOUT GALLERY (121E57) Feb. 21-Mar. 12: Jefferson Tester.

PEN & BRUSH CLUB (16E10) To Mar. 3: Sculpture Annual.

PERIDOT GALLERY (6E12) To Mar. 5: Melville Price.

PERLS GALLERY (32E58) To Feb. 26: Picasso for Young Collectors.

PINACOTHECA (40E68) Feb.: Fritz Glarner, Relational Painting.

PORTRAITS, INC. (460 Park) To Feb. 26: Am. Soc. Miniature Painters.

QUEENS COLLEGE (L.I.) To Mar. 10: Pyramid Group.

REHN GALLERY (683 Fifth) To Mar. 5: Yefie Kimball, Paintings.

RIVERSIDE MUS. (310 Riverside Dr.) To Feb. 20: Cleveland Artists.

ROKO GALLERY (51 Greenwich) To Feb. 26: Negro Artists.

ROSENBERG GALLERY (16E57) Feb. 21-Mar. 12: Monet, Picasso, Sisley.

SALMAGUNDI CLUB (47 Fifth) To Mar. 4: Oil Painting Annual.

SALPETER GALLERY (36W56) Feb. 28-Mar. 19: Jane Ollendorff.

SCALAMANDRE MUSEUM (20W55) From Feb. 23: Italian Renaissance Influence in Textile Design.

BERTHA SCHAEFER (32E57) To Mar. 5: Oliver Chafetz; Fred Farr.

SCHAEFFER GALLERIES (52E58) Feb.: Old Masters.

SCHONEMAN GALLERIES (73E57) Feb.: Fine Paintings, All Schools.

SCHULTHEIS GALLERIES (15 Maiden Lane) Feb.: Old Masters.

SCULPTORS GALLERY (4W8) Feb.: Group Show.

SEAMEN'S CHURCH INSTITUTE (25 South) Feb.: Skippers Who Paint.

SELIGMANN GALLERY (5E57) Feb. 21-Mar. 12: Graphic Circle.

SERIZAPH GALLERY (38W57) To Feb. 26: Lena Gurr; Harry Shoulberg.

E. & A. SILBERMAN GALLERIES, INC. (32E57) Feb.: Old Masters.

THE STUDIO (642 Lex.) Feb.: Raymond Thayer; Loren Wilford.

TORAN STUDIOS (680 Lex.) Feb.: Antonio Rodriguez del Valle.

VAN DIEMEN-LILLENFELD (21E57) To Mar. 5: Modern French Masters.

VILLAGE ART CENTER (224 Waverly) To Mar. 5: Graphics Group.

WEYHE GALLERY (794 Lex.) To Mar. 2: Edward John Stevens.

WHITNEY MUSEUM (10W8) To Mar. 27: Max Weber.

WILDENSTEIN (19E64) To Mar. 5: Italian Loan Show.

WILLARD GALLERY (32E57) To Feb. 26: William Setts.

YOUNG GALLERY (1E57) Feb.: Old & Modern Paintings.

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